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GABRIEL D'ANNUNZIO is publishing serially his latest work, inspired by his experiences as an amateur aviator. Great heights in an atmosphere unswayed by earthly things ought to work wonders in such a temperament as his.

A YOUNG woman of St. Louis three days before her marriage entered into a contract to write a play for a local amateur society and to finish it "before the completion of her honeymoon." To insure traditional felicity and a play-worth while, the bridegroom should have been made a party to the contract.

A SUGGESTION of danger—or at least embarrassment—to somebody lurks in the proposal to turn the East Room of the White House into a drama-producing place. The constituents of Congressmen want many things in Washington, and when the prevalence of playwrighting among the people, without reference to race, condition or political complexion, is considered, the possible increase in demands upon these worthy Representatives is something to ponder.

THEY are exercised in Salem, Mass., because the Mayor and City Council will not hereafter be inducted into office in the local theatre with pomp and ceremony, as has been the custom, the City Clerk, who in Salem seems to be a person of power, having decided otherwise. This function has been called "city drama" in Salem, and it possibly harks back to the Lord Mayor's pageant in London. Salem may miss this ceremony, but it need not worry about real drama, for that will be forthcoming regularly as of yore.

THE conductor of an opera in London the other day was so embarrassed by irrelevant conversation among the auditors that he stopped the performance. This did not serve to abate the trouble and he sought to call the attention of the talkers by burying himself in a book. As this did not have the desired effect the conductor addressed the noise-makers, who told him to go on with his music, and he did, when the conversation ceased. This infraction of an occasion for melody would seem to have no particular locality for its own. Many persons even of different countries seem to be alike in their disregard of time, place, event and the feelings of those who behave themselves.

IMAGINATION'S PLACE.

ALGERNON TASSIN in a recent essay on the moral or immoral effects of certain plays declares that if he were asked to name a play which in his mind has done the most harm within his memory—the personal pronouns are all his—he should say Rip Van Winkle, "dear to all children's hearts."

He goes on to declare that "because we loved the delightful Rip we did not perceive that he was a drunken vagabond, and we condemned without question the sorely tried Gretchen, who, indeed, would have done better by herself, her little ones and the rest of the village, had she turned him out of doors sooner."

Mr. TASSIN believes that "a burning childish impression by means of the most impressive medium mankind knows anything about—the stage—leaves its mark for life." And he holds that the disposition of society to confuse charm with merit is perhaps its greatest misfortune. Arguing thus, he holds that other plays which picture stages of degeneration or wickedness cannot be condoned. "When one sees a play," he says, "he must ask himself questions about it. Is this play true to life, or do things happen in it simply because of stage conditions and because there is a curtain? Do people get into trouble and suffer when by the exercise of ordinary observation and common sense they could avoid it all?"

This may be a legitimate attitude for a teacher of the public who pursues the even tenor of his way superior to the foibles and frailties that seem to be implanted in common human nature. A great majority of the human family are made of fallible material. And thousands of persons are always getting into trouble. To the public the theatre is a place in which people may see illustrated human weaknesses as well as human strengths. They find lessons even in Rip Van Winkle—as they have found them for generations—for Rip is a type with which all men are more or less familiar, and, like others of the type, his ultimate future is by no means happy. And even children—a matter upon which Mr. TASSIN does not speak—see in the wretched aspect of Rip after his awakening, and his isolation in age from all that he held dear in memory, something to offset his earlier vagabondage. Moreover, children are more logical than Mr. Tossin would have his readers believe. The "burning impressions" of which he speaks are always qualified even in the young by a cooling process of reasoning which adjusts cause and effect and awards praise and censure.

Even the great public has imagination—which Mr. TASSIN seems to lack—and the theatre always appeals to that faculty legitimately. The public sees in Rip Van Winkle, which may be taken simply as an illustrating example, something that with all normal and sentient persons is of the realm of dreams. "The exercise of ordinary observation and common sense" relates to other matters than fiction which is loved, poetry which delights and inspires, and the drama, which should lift its witnesses out of the commonplaces of every-day existence.

ONE woman in a Philadelphia theatre sat in front of another and refused to remove a hat that left the stage to the imagination of the woman behind. "I think your diamonds are paste," remarked the woman offended by the hat. This remark led to an arrest for slander. Both women, the offending hat and the diamonds were taken to court, but the absence of further news of the matter suggests that the judge who sat in the case was not named SOLOMON, or even FINN. Here was a matter to develop judicial wit, wisdom, philosophy and incidental lessons to humanity, and especially to the atreagoers.

ACCORDING to the Hoboken astrologer, the year 1910 is to be one "of great disasters, dramatic occurrences and tragic events." Mayhap it will disclose the Great American Play. The astrologer is not definite about this. Yet "actors and theatrical managers," he says, "will experience a more prosperous and successful season than in many years, and theatrical attendance will be unusually large, yet there will be a decrease in church attendance." But churchmen do not believe in astrology.

PERSONAL



MOORE.—To speak of Sir Charles Wyndham without mentioning Mary Moore, his co-star, would be to leave half the story untold. Miss Moore has been associated with Sir Charles Wyndham for so long that their list of successes would require columns for description. Miss Moore is partner with Sir Charles Wyndham in the proprietorship of the Criterion, Wyndham's, and the New Theatre, in London. Her favorite parts are Dorothy in Rosemary, Lady Jessica in The Liars, and Mrs. Baxter in The Mollusc. Miss Moore was seen in New York last June as the Mrs. Baxter of The Mollusc and created so favorable an impression that her friends will be delighted that she returns.

MARSHALL.—When an audience demands repeated curtain calls and, not content with mere hand applause, shouts for its favorite, one may be sure that this favorite has done something worth while. An American audience is too cold to be warmed into fever heat by anything mediocre and a New York audience is too sophisticated to accept anything but the best. If audiences make stars, a statement which managers are pleased to make, Tully Marshall is on the road to stardom. Last Tuesday night the audience at the Lyric Theatre, which witnessed the first New York production of The City, Clyde Fitch's last drama, was carried away by the combination of strong drama and excellent acting. Mr. Marshall's conception and working out of the part of George Frederick Haddock, a drug fiend, was the most sparkling jewel in this display of brilliancy. Mr. Marshall's realistic and terrific outburst, showing the terrible force of a pent-up madness, which is also the great moment of the play, was almost unendurable. Seldom has a New York audience been so stirred. Mr. Marshall has done excellent work in other productions, but his Joe Brooks in Paid in Full, his Heber Grant in The Builders, and all his other parts, including his roles in Just Out of College and The Stolen Story, sink into insignificance in comparison with his sensational portrayal of the repulsive Haddock.

O'NEIL.—Once more Nance O'Neill is coming into her own. For the first time since her masterful work in Elizabeth of England, Miss O'Neill has a chance to show her really superb talent. In The Lily Miss O'Neill, surrounded by no mean support and reveling in a most artistic atmosphere, is justifying Boston's reception of her when she went there unheralded, alone and a stranger, to capture the city over night. It was in 1904 that Miss O'Neill began a series of matinee performances at the Columbia Theatre, Boston. Night performances were impossible, for all the theatres were booked and Miss O'Neill was practically unknown. From the Columbia to the Tremont, thence to the Colonial, and back to the Tremont Miss O'Neill switched and her audiences followed. The Fires of St. John, Magda, and Hedda Gabler as played by Miss O'Neill were accorded the praise of theatregoing Boston. Since that time Miss O'Neill has had but one really suitable vehicle, Elizabeth of England. Now in The Lily Miss O'Neill can again display her remarkable dramatic attributes.

SIDDONS.—The large drawing-room of the old residence of Mrs. Siddons, in Great Marlborough Street, London, has been transformed into a practice shop by German music publishers who have acquired the premises.

HARVEY.—Martin Harvey has been invited by F. R. Benson and the Committee of the Memorial Theatre, Stratford-on-Avon, to give a special performance of Hamlet during the Shakespearean Festival next year. Mr. Harvey has also been asked to use for its *mise-en-scene* his new "impressionist" setting.

WILSON.—The statement is often made that a good actor is seldom a good author, but in the case of Francis Wilson that trite expression seems to be untrue. Mr. Wilson is the author of his own latest success, The Bachelor's Baby.

The Usher



"When the box-office returns are slow because business is not up to expectations, you can hear all kinds of opinions to account for the slump," said a well-known theatrical man to *THE MIRROR*. One man blames vaudeville, another the popularity of grand opera; still another declares it is because of the craze for moving pictures, while a fourth says it is because the plays presented are not worth seeing, and so on. There is a grain of truth in all of these views, and they amount to the same thing in the end—overproduction. As a rule, people will patronize good plays, and it matters little what the subject may be. A farce as good as *The Lottery Man* would draw as well in a season when problem plays are supposed to be the rage as a good melodrama would attract patronage in a season peculiar for the vogue of farces. It is all in the quality of the play itself. I account for the falling off of attendance in a good many theatres on the ground that very few plays have deserved better patronage than they have received. And for this the producing managers are largely to blame.

Hardly a play is considered worthy of their attention unless it has a 'twist' in it. This is an age of literary 'twists.' Magazine editors demand stories with a 'twist'—that is to say, something unexpected, something surprising, must happen. The logical turn of events must be reversed and made to seem logical. Now the only real thing in life that interests people permanently is character. Nothing appeals so enduringly to all of us as the exposition of human character. But a story or a play with an unexpected 'twist' in the complication catches the attention for the moment and holds it—for the moment. Let a playwright submit a drama built up on a sound foundation of character, no matter how absorbing, unless he continues to work in the inevitable 'twist' his play is rejected. In other words, play-readers are always looking for something abnormal, something to impart a shock, and no matter though the play be radically bad otherwise, with the 'twist' present it passes muster—and fails when produced.

"I am not saying that this same 'twist' artistically employed is not eminently desirable; but the trouble is, very little importance is attached to that side of the question, and not one-tenth of our playwrights possess the skill of a Boucault or a Clyde Fitch to use it intelligently. And even Boucault wrote but one play that survives—*London Assurance*—which was built up on a solid foundation of character and manners."

George P. Goodale, the veteran critic of the *Detroit Free Press*, considering the statement of Cecil Raleigh, recently noted in *THE MIRROR*, as to the deplorable conditions on the English stage—as to actors—owing to the "steady flood of incompetence and concerted inexperience," and, quoting *THE MIRROR* in the matter, brings from his memory—which goes far back—these interesting facts and conclusions as to the "war actor," of whom this generation knows little or nothing:

In our own country the "decadence" that is closely akin to the conditions deplored by Mr. Raleigh can readily be traced to the "war actor." Does the young reader ask what "war actor" means? When the American Civil War burst forth in 1861 enthusiastic patriotism had was suspiciously near to madness took possession of all classes of men. Of course, actors were included. The profession was not numerous then, and the ranks of active stage workers were so depleted for a time that the managers were in despair. After the first excitement had subsided business took courage, and a little later still the theatres of the land (of which there were comparatively few) were crowded. This was especially noticeable in the cities where recruits were assembled. Money was plentiful in the form of Salmon P. Chase's then novel green and growing promises to pay, and actors were scarce. The man-

gers, in a kind of desperation, figuratively stood on the sidewalks in front of their theatres watching for recruits for their organizations. When a "likely" looking young man came along he was seized by the sentinel manager.

"Here, you!" was the intent if not the exact words of his greeting; "come into my theatre and act."

"Act!" the astonished pedestrian may have exclaimed; "what do I know about acting?"

"That makes no difference; you just come in here and act; that's all you have to do. And I'll give you a bigger salary than ever you dreamed of."

The plan was successful so far as increasing the number of actors was concerned. Occasionally talent was stumbled on in this way, but for the most part the recruits thus impressed into service were incarnate incompetents; and of course they were lacking in experience.

Mr. Goodale then notes the remarkable accession to the ranks of the profession that resulted from the rage for Gilbert and Sullivan operas. Church choirs, singing schools, the Sunday-school and the nursery were literally raided for "actors" and singers. And these recruits, having had a taste of stage life, hung upon the fringe of the profession after the craze had died away, and for years managers had a numerous company of so-called players to pick from, with the result that many of the profession lived from hand to mouth for years.

The country is much larger now, and theatres have multiplied and are multiplying seemingly far beyond the necessities of the case. Yet the ranks of the profession remain so full that thousands in its lower walks seldom find engagement.

There are too many young men and young women who seek the stage with the erroneous notion that it offers a life of ease and luxury spiced by happy excitement. And too many of them persist not only after they find this is not true, but even after they should see that they have no special aptitude for the vocation.

No one who philosophically considers this subject can pertinently say that this telling of the truth is unwarrantably "discouraging" to the young idea bent upon the theatre. A great number of those who seek the stage should be discouraged from entering a field already crowded by the mediocre. And young genius as a rule will persist, no matter what the negative argument may be, until success comes, for those who really have marked aptitudes for the profession know it and work and bide their time.

An ordinance prohibiting managers of theatres from allowing late comers to be seated while performances are in progress was passed by the city council of Cleveland, O., last week by unanimous vote.

The ordinance was introduced several months ago and referred to the committee on judiciary. The maximum fine fixed for violations in the ordinance is \$100, and the minimum \$50.

In the case of a vaudeville performance there can be a brief intermission shortly after the opening of the performance to allow late comers to be seated. If it is a play, the late comers must wait until the first act is over.

The managers of Cleveland are said to have promoted this new local law. That it will please theatre patrons who arrive at theatres on time there can be no doubt. Results will be watched with interest.

In almost every case of a disturbance in a Dublin theatre involving dislike of an actor or a play the record of the event reveals that the missiles thrown are tumblers.

A tumbler is a dangerous weapon. Is it thrown in Dublin theatres to punctuate displeasure because it is one of the articles habitually used by auditors even in the theatre?

Refreshment—probably liquid refreshment—is common there during a play. And the tumblers, no doubt, belong to the refreshment service of the theatre.

Besides, even if other than liquid refreshment is received, and even if eggs figure in that service, the eggs would have to be paid for.

Newspapers throughout the country quote freely from *THE MIRROR*, and most of them have some regard for newspaper ethics in the premises. It is noted, however, that here and there is a newspaper which does not give credit where credit is due, and of such is the *Kansas City Journal*.

This number of *THE MIRROR* marks the beginning of its sixty-third volume.

A GREAT SUCCESS IN LONDON.

The *Woman in the Case*, by the late Clyde Fitch, has passed its 200th performance in London and is still going strong. A novel has been written about the play, and a copy of this was given as a souvenir to each member of the audience on the occasion of the 200th performance.

HERMANN VEZIN.



Hillott and Fry, London, W.

Hermann Vezin is still critically ill in London, where professional interest in him is warm and general. Measures are being taken there for the organizing of a testimonial to this stage veteran, an event in which, no doubt, all the prominent players of that capital will take part.

Mr. Vezin was born in Philadelphia March 3, 1829. His father was Charles Henri Vezin, a merchant of that city, and his great-grandfather, Pierre de Vezin, who was born in 1684, had a romantic history. He lost all his property and had to fly for his life after the revocation of the Edict of Nantes because, although he himself was a Catholic, he had given aid to some Huguenots. He fled to Hanover and there was engaged to play the viola in the orchestra of the French Theatre. He married the daughter of the manager of that theatre, Marie Charlotte de Cateau, and became the father of ten children. One of their daughters married a de Lisle and became the great-grandmother of Rouget de Lisle, who wrote "*La Marseillaise*."

Hermann Vezin was educated in Philadelphia and graduated from the University of Pennsylvania with the degree of Master of Arts. When a young man he was compelled by failing eyesight to go to Berlin for treatment, but in 1850 he went to London and obtained an engagement at the Theatre Royal, York. He met with success in the field he had adopted, and in the following year, at Hyde, he was seen as Shylock, an appearance which he followed up with successful interpretations of Claude Melnotte, Young Norval, Richelieu, and Sir Edward Mortimer. He made his debut in London at the Princess Theatre in 1852 as Pembroke in *King John*, with Charles Kean. For many years after this London debut Mr. Vezin played Shakespearean roles in the provinces and in America, and after a series of such tours, in 1859, he took the Surrey Theatre in London for six weeks, opening the engagement with *Macbeth* and playing later *Hamlet*, *Othello*, *King John*, *Shylock*, *Louis XI.* and *Sir Giles Overreach*. Mr. Vezin in 1863 married Mrs. Charles Young, a famous actress. In 1864 Mr. and Mrs. Vezin appeared together at the Princess Theatre in *Donna Diana*, and in rapid succession came Mr. Vezin's appearances in *The Man of Airedale*, *Olivia* (in which he played Dr. Primrose), *Dan'l Bruce*, and *The Rightful Heir* (in which he was the Sir Grey de Malpas).

When Shelley's tragedy, *The Cenci*, was given for one special performance at the Grand Theatre, London, in 1866, Mr. Vezin portrayed Count Cenci. When, in February, 1869, it became necessary for Henry Irving to withdraw from the cast of his revival of *Macbeth* at the London Lyceum, owing to a serious attack of throat trouble, Mr. Vezin substituted for him, in recognition of which service Irving presented him with a splendid diamond ring and a check for one hundred and twenty pounds. In 1890, at the Haymarket, London, the esteem in which the actor was held by British theatregoers found expression in a benefit tendered him, from which a generous sum was realized. Mr. Vezin became identified with the earlier introduction of George Bernard Shaw's plays to Londoners, and was prominently cast in the production of *You Never Can Tell*, at the Strand Theatre, in May, 1900. In July of the same year he appeared at the Grand, at Fulham, in a play by Edward Ferris and Paul Heriot, called *A Silver Wedding*. His last important appearance in London was made under the most auspicious conditions when he was cast as Rowley in the all-star revival of *The School for Scandal* made by Sir Herbert Tree at His Majesty's Theatre last April. Mr. Vezin had then just passed his eightieth birthday. In the cast of this production with him appeared Sir Herbert, Marie Lohr, Edward Terry, H. V. Esmond, Henry Neville, Robert Lorraine, Basil Gill, Ellis Jeffreys, Susanne Sheldon, and James Hearn. Of course the record here given simply notes the more important events of a career that is filled with interesting detail and that relates to the best in the theatre of Mr. Vezin's time.

Under particularly sad circumstances, while temporarily insane, Mrs. Vezin took her own life in London in April, 1902. She was buried in England. Mr. Vezin has long been regarded as one of the foremost trainers of young actors and actresses in England, and has given a great deal of his time in late years to that work. He has promoted too numerous dramatic recitals in London during the theatrical seasons. The fine portrait of Mr. Vezin here presented is from a photograph in the collection of Evert Jansen Wendell.

The Matinee Girl

CROWDED with the quick, the Lyric Theatre was yet more crowded with spectral suggestions of the dead, when Clyde Fitch's posthumous play, *The City*, was produced. Accustomed first lighters felt with every nerve of their imaginations the presence of the slight figure, the exotic face and the dark, good-humored eyes of the author who died so untimely at the little seaside town in France in September. When the curtain rose to reveal the players in the tense, terrible second act, the auditors had still a curious sense of his imminence. The eyes of their minds clothed him in the garb of his well known personality and placed him there, bowing modestly, as he had always done, as though anxious to escape. "Thank you, thank you!" To a few who knew him well there were echoes of his gay, confident "I'll show them yet," in their ears, and they started nervously as though the whisper had come over their shoulders.

He has "shown them" that his talents coursed not alone in the channel of light comedy-drama. The last time *The Matinee Girl* saw Clyde Fitch he said to her: "I have reached the point of independence. I can afford to write what I like, not what others think I should like, to write." He liked in those last months of his polite nomad life in Europe to write a play as strong and nervous and terrible as *Ghosts*. Every word is like the crack of a rifle.

That writing which leaves a picture in the mind is good writing. By this test the best speech is that which the play gives to Walter Hampden, the lines of which make us see the young man, eager, ambitious, withal a little good deal frightened, rapping at the gates of *The City*. We see her *The City* opening her gates to him, setting him "naked in her market place, where Harlem and Forty-second street, Fifth avenue and the Bowery meet." We see him "clothing himself from within outward."

Clyde Fitch was indeed present in this play legacy of his. In no particular was the acute Fitchian flavor missing. John Emerson, the young stage director, was an honest and excellent executor of the late playwright's will. But *The City* was not the only legacy in Clyde Fitch's last will and testament to the public. There remains *Kitty* and the *Canary*, which was literally his last play, the letter telling her that he had just finished it having reached his star, Zelda Sears, the day after the cabman told of his death. Those critics whom this play of power does not please, may be comforted by his actual last work, which is a play of pleasantness.

Marie Tempest spent her Christmas in a way that had to her the element of comparative novelty. She played two performances. "Odd, isn't it?" she said to the *Matinee Girl*. "At home we never play on Christmas, you know." But after the night performance there was a Christmas party in her rooms at the Knickerbocker, to which she invited a few old friends, offering them a wonderful fruit cake and a more wonderful Christmas pudding which she lamented she "had had all sorts of trouble to get through the customs." But her finest Christmas gift was a visit from her big boy, a sensitive faced, manly young fellow of twenty, a lieutenant of the London Rifles, who crossed the ocean to spend the natal holiday with his famous mother.

Maudie Adams, back from her tour of the smaller cities, set forth immediately upon a tour of the Fifth Avenue shops. Miss Adams isn't so dominating in her shopping as her acting, doubtless because she loves the acting and loathes the shopping. She walks upon the stage with a light but sure tread. The shop she enters with the lagging step of one uncertain.

When the slim, apologetic figure, wrapped in an old brown traveling cloak and surmounted by a small and not unbecoming brown hat, stepped falteringly between the swinging doors of one of the finest dress-making shops on the avenue, the lordly floorwalker person bowed only from his neck joint. To ponderous persons, veiled swathed and glittering, making portly entrance he bows from his middle. But why waste his vital force in an exaggerated obeisance to a little brown thrush sort of woman, one who had walked to his master's shop, too. Hadn't he seen her while he stood gazing, staring out into the street, turn the corner in the face of a hard north-east wind and fight a battle with her flying skirt and hair?

To his surprise the little brown thrush looked at some good gowns, but not at all to his surprise she said she had no money in her purse, not even a check book. "I hadn't intended shopping when I started for my walk," she said in a winsome way that would have penetrated a lesser hide. "Will you please send the gowns collected?"

"Really, ma'am. No, ma'am. We couldn't think of it, you know, not knowing you, you know."

The floor walker bowed from his middle to a florid woman who weighed two hundred fifty. Then he turned with a curt gesture of dismissal to the small woman in brown.

"I wish you would send them C. O. D."

persisted the small voice with its contralto note. "I'm Miss Adams."

"Of which Adams family, ma'am?"

"None in particular. I'm just Miss Maudie Adams."

Miss Adams achieved one of the greatest triumphs of her career. The haughty floor walker bowed to her from his middle, bowed even lower than he had done to the woman of weight.

Floating with light, Adams stepped out of the dressmaker's shop, she bent her way in the jaws of the north wind to a milliner's. There she bought a sable hat for which she paid fifteen hundred dollars. The rosy, large-eyed maid of sixteen, delighted with her large sale, said, "You are sure to like it, Miss Adams."

"I hope so. Try it on yourself, please." Surmounting the childish curls and drooping above the clear, youthful skin and baby eyes of the young saleswoman, the hat was a marvel. Miss Adams sighed.

"Child," she said, "If I looked as you do in it I would gladly pay another thousand for it."

"What's in a name?" A great deal. Last week Aunt Jane passed over thirty-five varieties of toilet soap familiar as household words and bought a box of cleansers wrapped in crimson paper and exuding a gentle Oriental fragrance, because on the top of each case was stamped in gilt letters "Maxine Elliott."

Fred Oppen, the cartoonist, was a guest at the dinner given to Forbes-Robertson at the Players, and while oral eloquence was splashing about him the artist essayed a little eloquence of his own. On the back of his dinner card he drew a hasty impression of the thought summoned by *The Passing of the Third Floor Back*, the title of the English actor's play.

The distinguished actor having finished his address on "The Ethical Future of the Stage," sat down amidst long applause and found the cartoonist had shifted his seat to one beside him.

"I haven't seen the play, Mr. Forbes-Robertson. Been living in Connecticut, you know, and missing all the good things of life. But will you tell me if it's anything like this?"

Mr. Oppen had drawn a plump young woman in most decoyette attire, making her hasty way from her hall bedroom to the bathroom. Through the transom of their respective rooms all the third floor lodgers were enjoying the spectacle.

A star who is as sensitive to a good bit of writing as is a prima donna to a splendid musical passage sent me a copy of an epitaph that had impressed her while she was freshening from railroad travel by a drive along Southern roads. It was inscribed on a rough hewn shaft erected by citizens to the memory of Irenia Cahill, who had lost his life while trying to save a drowning child, "who had no claim upon him save the claim of humanity." The star said: "How much grander is this monument than the highly colored pomp of that tomb of Napoleon at the Invalides in Paris?" She wrote that she had seen the tombstone and read the epitaph outside Charlotte, N. C. A citizen of Atlanta writes me that the admirable epitaph was written by Judge Henry Hammond, an Atlantan. My sister friend, like many another rapid traveler, has scrambled her impressions of the country through which she makes her meteoric flight.

A manager called up a young woman formerly of one of his companies, who had given up a part she had played brilliantly, in hope of still brighter things.

"Miss Blank is ill to-day. I wonder if you won't oblige me by playing your old part this evening," he pleaded.

"Certainly, for you, Governor," came back the cheery response.

Later this sequel conversation buzzed over the wire:

"Hello, that you?"

"To the best of my knowledge and belief, yes."

"Well, you won't have to play. I sent my stage manager up to see just how ill Miss Blank is. When he arrived she was suffering dreadfully, but after he told her you would play to-night she recovered instantly."

A chapter in Mrs. Roger Pryor's humanly entertaining book, "My Day," is given to reminiscences of dramatic and operatic personages. In it she recalls the last days of Edwin Booth, when she was his neighbor at a seaside hotel, where he was "jealously guarded by his Edwina." She recalls "his moonlight smile" as children gathered about him after dinner for sweets.

Concerning him she says that real genius is strongly tinged with melancholy, and that she has "never known real genius that was merry."

The chapter deals tenderly with Charlotte Cushman, describing one of her last readings, when she bravely put her sufferings in the background, made no plea for

pity, and gave to the audience a parting smile that brought a cheery smile in return; with Helena Modjeska, who she said, "was a most sad woman," and with Patil, and "that dancing witch," Chavazal.

"That dancing witch," in the way, is now a stout though still fascinating teacher of dancing. It is she who will be at the head of the American Ballet School, soon to be opened at the New Theatre.

I can wish my readers no better fate in 1910 than to become imbued with the spirit of this Christmas card sent me by one of them:

Let the growlers growl,
And the howlers howl,
And the scowlers scowl,
And the gawgaws go it.

Behind the night
There is always light
And things are all right
And I know it.

Robert Kegeris belongs to that cult which in Baltimore they call "Poe-manias," one ferocious dramatic editor asserts that when he looks through the cobwebs and dust of his sanctum window he recognizes them. Poe-manias walk differently than do ordinary individuals. Recognizing the near sighted amble he hurries out to the hall and greets them at the head of the stairs, with an ink well, a poker or any other convenient weapon.

But Bob Kegeris, being a serious and strenuous young actor visiting Baltimore's five shires passed all these barriers. He had a mission and he'd like to see any one stop Mr. Kegeris, with his mission. He even weathered the jokes of the dramatic editors. Actors always laugh at dramatic editor's oral jokes. It's business. He was playing a maniac in Poe's "The Tell-Tale Heart," which he had dramatized, and he was in search of the sister of a reputed maniac.

While Mr. Kegeris had been studying insanity at close range on Ward's Island he had foregathered with a man whom he was convinced was sane. Having secured the name of a sister from the victim of over-zealous zeal, he went forth to Baltimore to find her. Much searching of directories, many apparently aimless calls, and at last the actor found the desired name. Brimming with zeal and fired with the spirit of love for his fellow man, he ran the bell and was sent to the private apartment of the bearer of the name, who looked frowningly forth from a mass of bedclothes.

Bowing low and with the engaging Kegeris smile he said: "Mrs. Blank, I have come on an important, and to you, I hope, welcome errand. Pardon me, but have you a brother who was to be believed to be afflicted with mental disease?"

"Help! help!" shrieked the invalid. Her cane loudly pounded on the floor was followed by footsteps hurrying upward. Mr. Kegeris looked presently up into the angry eyes of a red fannel shirted man, six feet four inches tall, and weighing two hundred twenty pounds.

"Throw him out, Jim," wailed the occupant of the bed.

He of the red shirt clenched fists as big as a well developed frying pan. "As 'e insulted ye?"

"E as 'e sez 'e's 'lve a crazy brother an' 'e thinks 'e's 'im. But don't 'andle 'im too rough, Jim. E looks like a gentleman. E's only nutty."

Volney Streamer, the librarian of The Players, received a Christmas gift from Clara Morris. It is a fat pale-faced doll, as tall as his thumb and gowned in gingham apron and bonnet, fashioned by Miss Morris's fingers. With it came this note:

Dear Volney:
This is Volneya Streamer, the girl you forgot in the West.

THE MATINEE GIRL.

COMPLETE CAST OF DICK WHITTINGTON.

The complete cast of the American production of the English musical spectacle, *Dick Whittington*, which is to be presented by the Shuberts, includes Louise Dresser, who is to be featured, and the following players: Alexander Clarke, Laura Guerite, Kate Elinor, Irene Dillon, Dorothy Webb, Edward Garvie, Bernice Mershon, Miss Stanton, Harry Clark, Al. Grady, Edward Le-mar, and Post and Russell. The entire company, under the stage direction of Frank Smithson, left yesterday for New Haven, where the final rehearsals will take place at the Hyperion Theatre.

THE FIRES OF FATE.

Charles Frohman presents *The Fires of Fate*, by Sir Arthur Conan Doyle, at the Liberty Theatre to-night. The cast includes Hamilton Kavelle, William Hawtrey, Edwin Brandt, Percy C. Warren, Thomas Mills, Hale Norcross, Ernest Ferrin, Robert Reese, George Trader, Courtenay Foote, Paul Pilkington, Charn Chandra Sen, F. S. Hill, Helen Freeman, Ina Hammer, Grace Carlyle.

FOR THE YOUNG TURK.

Klaw and Erlanger have engaged Maude Raymond, William Edmunds, John Dunsmore, and Harry Cowan to support Max Rogers in Aaron Hoffman's play, *The Young Turk*, which will be produced in New York City in February. The company will number more than one hundred, and the production will be an elaborate one.

THE ST. ELMO COPYRIGHT.

A United States Circuit Court Decides Against Vaughan Glaser and Willard Holcomb.

In the United States Circuit Court, Judge Holt on December 21 decided adversely to the complainants in a suit for a preliminary injunction instituted by Vaughan Glaser and Willard Holcomb to restrain the St. Elmo Company (Incorporated) and others from presenting the play of *St. Elmo*, on the ground that it infringed their copyright.

In his decision Judge Holt reviews the history of the case, from the writing of the novel by Augusta J. Evans, prior to Nov. 22, 1880, to its dramatization with the author's consent, shortly before the expiration of the copyright in 1908. The play so constructed from the novel was copyrighted July 10, 1907, before the expiration of the copyright of the novel, and the copyright of the play is admittedly now owned by Glaser and Holcomb.

After the expiration of the copyright of the novel, in 1908, the defendant, Neil Twomey, also wrote a play based on the novel and called it *St. Elmo*. Both plays have been produced, and Judge Holt holds that by the expiration of the term of the copyright of the novel, any person could make any use of the novel as saw fit, and maintains that the question involved is whether the defendant made any use of or copied the play produced by Glaser and Holcomb. He announces that an examination of both plays fails to reveal any evidence that the second play was copied from or imitated the first play, or that any use was made of the first play in constructing the second play.

He then comes to the most interesting phase of the contention which will possess the widest interest for all playwrights and managers, namely, the question whether the title of a play already produced protects it from infringement by others, and this he decides in a modified form in the negative as regards dramatizations from novels whose copyrights have expired. He says:

The complainants claim, however, that, as they have a legal copyright of a play named *St. Elmo*, the defendants have no right to apply the name *St. Elmo* to the play produced by them. There is some doubt, under the authorities, whether a person who has a valid copyright in a book or play has an exclusive right to the title. Some cases hold that the title of a book or play is part of the thing copyrighted, and that no other person can adopt such title. Other authorities hold that a copyright only extends to a literary production, and that a mere title of a book is not a subject of copyright.

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THE PLAYS OF THE WEEK

Cameo Kirby, a New Tarkington-Wilson Drama—Clyde Fitch's Last Drama, The City—The Lily—The Goddess of Liberty—At Other Playhouses.

To be reviewed next week:

THE COMMANDING OFFICER Savoy
THE NEXT OF KIN Hudson
THE BACHELOR'S BABY Criterion
A LITTLE BROTHER OF THE RICH Wallack's
THE FURN OF FATH Liberty
KNOW THYSELF Berkeley Lyceum
INGOMAS Liberty

Stuyvesant—The Lily.

Play in four acts, adapted from the French of Pierre Wolf and Gaston Leroux by David Belasco. Stuyvesant Theatre, Dec. 23. (David Belasco, manager.)

Comte de Maligny Charles Cartwright
Vicente Maximilien de Maligny

Husar Alfred Hickman
George Arnaud Bruce McRae
Bernard William J. Kelly
Emile Plock Leo Dietrichstein
Joseph Dodson Mitchell
Jean Marshall Stuart
Michel Douglas Patterson
Odette Robert Robson
Christiane Frances O'Neill
Lucie Julia Dean
Nasane Florence Nash
Alice Ethel Grey Terry
Aileen Flaven

The scenes of a typical Belasco first night were re-enacted on Thursday evening, remarkable for the triumph of Nance O'Neill in one short scene that fell to her lot, and developed by her into a *tour de force* that brought down the house with thunders of applause, while the curtain was raised again and again in response to the shouts of "brava" that rewarded her effort. Upon this event must be predicated the belief that Mr. Belasco has secured another success with his adaptation of a Parisian play that has for its principal author the man whose crests of Polichinelle many playgoers will recall with delight.

The play has a thesis. It is this: If you are a father of two daughters, do not restrain them too much. Give them liberty of choice and action. Though you may lock the doors, yet one of them will escape by the window to meet a lover. It is the call of nature, and contravening parental authority is as thistledown in the wind.

George Arnaud is a young artist unhappily married, but prevented by the prejudice of his mother-in-law against divorce, from realizing the one wish of his heart of being united to the young Countess de Maligny, a modish little country dame who visits him among the ruins of an old monastery where he has his studio. Her brother Max becomes engaged to Lucie, the daughter of a millionaire cotton merchant named Plock. The old Comte de Maligny is a disappointed Parisian club man, whose fortune is reduced to his country chateau. Addicted to a life of excesses, he insists on unequalled obedience and a rigid course of Puritanic morals from his three children. Odette, the elder daughter, has become a martyr to his whims. Prohibited from marrying the man she loved she lost her beauty, became her father's housekeeper and her sister's companion. But she retains still her patient, sweet disposition, and bears uncomplainingly the old rake's iron-handed rule.

All goes well until three days before the marriage of Lucie Plock to Max de Maligny, so much desired by the old Count, when Plock excitedly bursts into the sitting room and orders Lucie to go home. An explanation is demanded by de Maligny, and refused. Plock leaves the chateau without giving an explanation, beyond saying that the marriage is impossible. But Max, following him, discovers that Plock's objection is based upon a scandal involving Christiane and the painter Arnaud.

de Maligny summons Christiane. He is appalled by what he has heard, but it is all incredible. Such a thing as that breathes in his household could not possibly happen in his household. He proposes a test that proves his consummate shrewdness. As Christiane denies everything in his cross examination of her, he makes her write a note summoning Arnaud to come to her immediately. It is a note addressed not signed. This note is dispatched by a messenger to the painter. If she has never written to him he will not come. If, on the contrary, they are lovers and have exchanged letters, he will know her handwriting and come. In twenty minutes they will know.

The curtain falls on the second act as the Count, Husar, and Max sit down by the lamp to await the result. Fifty-five minutes have elapsed, the messenger has delivered the note, and Arnaud has not come. Already their hopes run high that Christiane is the victim of an abominable slander, when the servant announces Arnaud. He has come ostensibly "to pay his respects to the ladies of the house." Max is burning to kill him; but the old Count and the level-headed Husar adopt milder measures. They turn down the lights and have the painter ushered into their presence. Now ensues a scene of painful inquisition. The painter denies everything, save a casual acquaintanceship. Max presses for action. The Count accuses Arnaud openly. Husar, the mutual friend, is put to it to prevent tragedy. They can write nothing from Arnaud, save an admission that he loves Christiane, and that if it were not for the disparity of their positions and other obstacles, he would some day have asked the Count for his consent. The painter leaves, but Max, not satisfied, seizes his father's box of duelling pistols, and is about to follow him, when Christiane, caught eavesdropping at the door, interposes. She wrests the pistols from her brother's hands, and driven to desperation by her persecutors, defiantly avows her love for Arnaud and admits the worst. In a scene pregnant with the whole moral of the play, she arranges her father in a bitterly impassioned speech for his heartless restraint of her, and points to her elder sister as an example of the wreck he has wrought in his well regulated household. To her virtuous

brother she points out the worldwide distinction of their motives. He, actuated by Lucie's money, selling himself to a slandering dame whom he cannot love, and she giving herself to the man she loves without price or condition. Trembling with rage and humiliation, the old Count calls on Odette to testify how happily she has always lived under the wise and beneficent system of his household government. But with Christiane lying sobbing at her feet, the elder sister for the first time casts off her mask of submission and fairly annihilates her father with her denunciation of his domestic tyranny. She is tired of being pointed out as a model of goodness and humility. She, too, has suffered under his relentless system of unquestioning obedience. She has loved and still loves the man he forbade her to marry, and who is now married to another. His children are hers. His home is hers. "We all lie," she cries. "I have lived a lie all my life in appearing content, hiding the truth and sacrificing my youth and beauty to your heartless selfishness."

The curtain falls on this scene, which forms the climax of the play, and the last act is little more than an adjustment of details growing out of the crisis thus created at the chateau. Husar persuades the Count to go back to his club in Paris, and with his reluctant departure Husar—whom we half suspect of being in love with Odette—and the elder sister remain in control of the situation. Arnaud enters and is permitted to fold Christiane to his heart in a farewell scene which lets us hope that, the obstructive mother-in-law having died, Husar will prevail upon Madame Arnaud to consent to a divorce, while Odette pledges her loyalty to her younger sister to the death.

And what is meant by the title? The Lily is the slang term at the Parisian jockey club for a girl growing up in virtuous celibacy. It is applied to Christiane, who has reached twenty-five. Perhaps, too, it includes Odette, who must be ten years older.

The play has a proud first act amid a picturesque setting of an old ruin, and a rather inconclusive last act. The one figure that gives it color and variety is the Comte de Maligny, played with a remarkable manifestation of eccentric touches by Cartwright, who dominates the better part of the second and third acts, both well constructed and full of suspense. Next to him in interest are Christiane and Odette. Husar is the familiar good fellow and mutual friend of French comedy, to whom everybody is grateful for acts of disinterested friendship, who tells you the truth though it hurts, and proves the consolation of the unhappy. In this spirit the role was admirably played by Bruce McRae. Arnaud is little better than a lay figure, and Bernard and Plock mere appendages to the story, as is Lucie, grossly overacted by Florence Nash.

The two middle acts gripped immensely. Julia Dean's Christiane was tenderly appealing. She worked up her big scene in the third act into a fine climax of well-restrained emotional eloquence, and it was only the tremendous natural force inherent in Miss O'Neill that enabled her to top her rival in the energy necessary to bring down the curtain on the climax of the play. It is creditable to her artistic instinct that she remained true to the role by disguising her own points of physical attractiveness in order to convey the illusion of Odette's ripe spinsterhood. In the one scene that enabled her to rise above the dead level of a monochromatic character-drawing, she swept the house like a whirlwind. With a little more plasticity and molding, her inspirational genius must carry her to the long-predicted position of conspicuous influence in the theatrical affairs of to-day. Part of her great scene was mechanical declamation; but feeling controlled her at the close, and the tears that glistened in her eyes told that heart as well as art was in her playing.

The drama is staged in the approved Belasco manner, and the company on the opening night worked well in apparently happy and harmonious accord.

Hackett—Cameo Kirby.

Dustin Farnum in Cameo Kirby, by Booth Tarkington and Harry Leon Wilson. (Lieber & Co., managers.) Hackett Theatre, Dec. 20.

Eugene Kirby Dustin Farnum
Larkin Buncie Emmett Corrigan
Tom Randall Gordon Johnstone
Anatole Vendry Conway Tearle
Aaron Randall Burr Caruthers
Colonel Moreau John Harrington
Judge Plydell Robert Cummings
"The General" Robert Tansy
Croup George Thatcher
Adèle Randall May Buckley
Anne Plydell Nora Shelby
Madame Davasac Maud Hoeford
Grosce Poulette Ruth Lloyd
Mammy Lina Jane Kendrick
A Plantation Negress Gladys Williams

The atmosphere and characters in Cameo Kirby strongly dispose one to a favorable view of the latest Tarkington-Wilson drama. They recall memories of Pudd'n-head Wilson, though the story is neither so unique nor probable, nor the characterizations so striking or lifelike as in the adaptation that Frank Mayo made of Mark Twain's novelette. The unprejudiced critic will confess to an enjoyable evening after witnessing this play, for it is thoroughly interesting and the interpretation excellent.

The period is 1832, and the scene New Orleans and its environs, the heyday of the

Mississippi steamboat traffic, when Southern gentlemen gambled and the professional card-sharp were fripped shirts and precious stones in his bosom. Kirby belongs to the latter class, and because he affected canons they called him Cameo Kirby.

A year before, a planter named Randall, while under the influence of liquor, gambled away his entire estate on a river boat, reputedly to Cameo. As a result Randall committed suicide, and Colonel Moreau shot Kirby through the right lung, laying him up for a long term in a hospital. Now Kirby has returned to New Orleans, and avowedly is on the track of Moreau to even scores with him. The two men meet in a wood, and Moreau is shot dead, but as no weapon is found on his body, Kirby is accused of murder, and flying from his pursuers, takes refuge in the house of Madame Davasac, where Tom and Adèle Randall and their small brother, "the General," are guests.

Tom Randall is determined to avenge his father's death, but is absent from the house when Cameo comes there and makes friends with the "General," a boyish hero worshipper, and is introduced to Adèle Randall. Cameo is not aware of Adèle's identity, nor she of his. The latter becomes interested in each other, and helps him to escape in a closed carriage which is to convey her and some friends to the plantation, after having introduced him as Colonel Moreau. Under the name of his dead enemy he passes a night in the society of Adèle and her friends, in imminent danger of being recognized, yet so fascinated by the planter's daughter that he disregards the pleadings of his faithful Sancho Pansa, Larkin Buncie, also a professional gambler with Falstaffian touches of mastodontic humor, to make his escape.

The crash comes when Tom Randall bursts into the house, denounces Cameo and attempts to kill him. Cameo, who till now has been a Chesterfield in manners, turns on Tom and accuses him of having removed the revolver from Colonel Moreau's body, in order to strengthen the appearance that the Colonel was murdered by his adversary instead of falling in a duel. And he now reveals the truth about the gambling affair of the year before. It was Colonel Moreau who had taken advantage of the planter's condition to strip him of his possessions. Cameo, a type of the square gambler, in turn beaten Moreau, intending to restore his winnings to Randall, and had been shot by Moreau in a quarrel. He presents the deed of the plantation to Adèle, who has turned against him, and is about to remove his obnoxious presence when Adèle detains him. Cameo, who has discovered that the transfer of the deed was made five months before, showing Cameo's honorable intention to have been unfulfilled by his regard for her. A revelation that had belonged to the dead planter is found among Colonel Moreau's effects, and confirms Cameo's story. Adèle's heart is touched; and they part with the understanding, insisted on by Cameo, that he is to return when he has proved himself worthy of her, for socially he is her equal, as attested by old Croup, the Randall house-servant, who was a slave on the Kirby plantation.

In the part of Cameo, Dustin Farnum has by all odds the best role he has had since the Virginian, and he plays it with improved methods. It is hard to account for Nat Goodwin choosing this part. He would have been far more at home in that of Larkin Buncie. It fits Farnum like the proverbial glove, temperamentally and artistically, and those who will recall his agreeable methods as Lt. Denton in Arizona and in the Virginian, will readily form a conception of his Chesterfieldian Cameo Kirby.

Emmett Corrigan scored a material success as Larkin Buncie, whose quaint humor and picturesque personality make up one of the most attractive characters in any recent play. The part was interpreted by Mr. Corrigan with overflowingunction. Judge Plydell was played with engaging fidelity to a Southern gentleman of the period by Robert Cummings, and Robert Tansy was excellent as the younger whose head teems with stories of hairbreadth escapes and who is attracted to Cameo by that gentleman's bland audacity in the face of danger.

An old friend of the minstrel stage made his reappearance as the interesting old dapper Croup, excellently played by George Thatcher. Gordon Johnstone mouthed his lines and inspired but moderate interest in Tom Randall. As Adèle Randall, May Buckley was sympathetic without giving the role any decisive individuality, but Conway Tearle, as Adèle's suitor, was excellent. John Harrington played the small part of Col. Moreau with characteristic force, and the remaining roles were all acceptably represented.

The drama is handsomely staged, and should prove one of the season's most agreeable attractions.

Lyric—The City.

The City, a modern play of American life, by Clyde Fitch. Produced at the Lyric Theatre, December 21. (Messrs. Shubert, managers.)

George Rand A. H. Stuart
George Rand, Jr. Walter Hampden
Mrs. Rand Eva Vincent
Terence Rand Lucile Watson
Cicely Rand Mary Nash
George Frederick Hancock Tully Marshall
Bert Vorhees George Howell
Eleanor Vorhees Helen Holmes
Gordon Van Vranken Edward Emory
Susan Jane Gail
John John Jax
Poole Fred Courtney

It must be regretted that Clyde Fitch did not live long enough to witness the reception of The City at the Lyric Theatre on Tuesday night, when women waxed hysterical during the thrilling episode of the second act, and such a demonstration of a nervously wrought-up audience ensued as is seldom witnessed in a place of amusement. The dramatist had played a trump card, and as far as his genius for structural dramatic effects was in evidence, he had surpassed himself, and incidentally answered those of his critics who said he could draw nothing but women types. It is unfortunate that the lamented playwright saw fit to base this tremendous scene upon a complication that has not

been considered eligible (outside of Ibsen's Ghosts) since the days of its more or less recurrent use in the literature of the middle ages—the infatuation of brother and sister.

Tremendous in its effect on the audience as this scene is, it owes its success to a purely morbid, ultra-sensational coup-bodied forth in language exceeding the limit of all hitherto attempted freedom of speech on the American or any other stage, and superheated with a hysterical frenzy that could not fail to communicate itself to the onlookers. It was, altogether, a scene so audacious in spirit, as well as in execution, as to stun one's sensibilities with the impact of a bruising shock. That the audience received it with a demonstration of the wildest enthusiasm witnessed in years, is proof sufficient that it is not averse to so peppery a seasoning of its dramatic papulum, and it must be left to moralists to discuss the propriety of public taste in an aftermath of ethical reflections. It remains but for the critic, dealing with the purely artistic aspects, to record the fact that Mr. Fitch left behind him the most sensational play that ever emanated from his pen, whether it will enjoy the same popularity as others of his works being a matter for time alone to decide.

The moral conveyed by the play is the demonstration that the great city strips men of their masks, lays bare their weaknesses and forms the crucible of their regeneration or their demoralization. The playwright brings into forceful contrast the conditions environing men in a small town with those that surround them in the metropolis, and he brings his play to a close in a splendid peroration on the influence of the City on human character.

The scene is the library of George Rand, the head of two banks and the most prominent man in Middleburg, N. Y. He is seized by the demands of a youth named Hancock, whose mother Rand pensioned until her death, when his remittances ceased, because Hancock proved himself unworthy. Rand, just prior to his death, confuses to his son George that Hancock is George's half brother, by the daughter of a woman, and charges him with the duty of caring for Hancock.

Several years elapse and the banker's family have now realized their ambition to quit Middleburg and live in New York city. George is a candidate for Governor, his sister Teresa is unhappily married to Gordon Van Vranken, Hancock is George's private secretary, and Cicely Rand, George's younger sister, has fallen in love with her half brother. Hancock is addicted to morphine, and is naturally depraved. Now that George is about to receive the nomination he demands reward for himself as the manager of George's political campaign. George is warned and asked to discharge him, and though reluctant to do so, because of his promise to his dead father, offers to settle an income on his degenerate half-brother if he will retire. Hancock refuses and grows bold, points out that the elder Rand was guilty of dishonest business methods, and tears the mask from George's face, laying bare certain corrupt practices of which he has rendered himself guilty. These practices ranging master in business would result in a scandal if made public and lead to his defeat at the polls.

Still George insists, and forbids Hancock from pursuing Cicely with his attentions, and again Hancock refuses. George now appeals to his sister to forbid Hancock's attentions to her, and meeting with stubborn opposition from the infatuated girl, he summons Hancock again and reveals to him that Cicely is his half-sister. The revelation makes a veritable mania of Hancock, and when George is about to tell her that their secret marriage entered into that morning is null and void because of their kinship, Hancock shoots the girl dead in George's arms before she can hear the truth.

George wrests the revolver from Hancock's grasp as the wretch attempts to take his own life, and the thrilling situation is prolonged by Hancock's pitiable pleading for forgiveness of the weapon. He is willing to surrender all accumulated evidence against George, and pictures the effect that his revelations will have on the other's political fortunes, if he is tried for murder. For a moment George hesitates. He places the revolver on the table, and is about to leave the room. Already Hancock's hand is outstretched to seize it, when George throws the weapon out of the window and declares that they must both answer for their sins to the living.

The remaining act is taken up with more details affecting George's resolution to undergo a moral reformation. To that end he gives up his claims to the nomination, and announces that he will make a new start on an honest foundation. His father did big things; he thought of doing bigger things, but never involved honesty. The mother blames the city. George declares it is not the city that is to blame, but themselves. We can hide our hypocrisy in a small town. Men grow to old age, never suspecting their own dishonesty, and crooks at heart pass for men of integrity because they have never been tempted as the great city tempts them. George is in love with Eleanor Vorhees, and tells her of his unworthiness, of his ruined fortunes and his determination to start afresh. Eleanor's love is proof, however, she sees in George the possibility of a moral awakening that determines her to disregard his self-accusation, and the curtain falls with the lovers clasped in each other's arms.

The interpretation was remarkable for the intensity displayed by Tully Marshall in playing the role of Hancock. The part is one that embodies all the characteristics of his role of the husband in Paid in Full on a magnified scale. Hancock is a degenerate pure and simple. To a naturally base and depraved mind, which sees evil in everything, he has superadded the vice of a drug-fiend. In view of the audience he administers a hypodermic injection of morphine to brace himself for the ordeal he is about to go through with George Rand. His face has the sickly pallor of the victim of dope. His hands twitch nervously and his eyes shift uneasily. He is braced and ugly-tempered. That the delicate Cicely should fall in love with such a creature is strange yet a not improbable element of the dramatic fabric. Mr. Marshall denoted the physical peculiarities of

THE ACTORS' SOCIETY

DOINGS OF THIS THRIVING PROFESSIONAL ORGANIZATION.

Mr. Friebus' New Play Accepted for Production at the Castle Square, Boston—The Morrisons Sail from Australia—Play Reading Committee Continues Its Work.

In addition to playing two performances daily at the Castle Square Theatre, Boston, Theodore Friebus has been writing a musical comedy which John Craig produced with his stock company at that theatre as the Christmas attraction. Mr. Friebus calls his play 1915. The story and characters of 1915 are local, so many surprises were in store for Bostonians. Mr. Friebus is admirably fitted for writing a musical play. He was thoroughly educated in music abroad, has written many newspaper and magazine stories, and has acted as musical director for musical productions. The libretto, lyrics and music were all written by Mr. Friebus in the short space of four weeks.

J. J. Hyland is playing with Fluke O'Hara in The Weeping of the Green.

The society is represented in The Goddess of Liberty by Edward Ables and Wilton Taylor.

May Buckley is receiving flattering notices with Dustin Farnum in Cameo Kirby.

Last week Eleanor La Salle's name was omitted from the list of the Actors' Society committee at the Professional Woman's League Bazaar. This is to be regretted, for Miss La Salle's splendid work helped much to make the Actors' Society booth a success.

Mr. and Mrs. Priestly Morrison sailed from Sydney, Australia, to-day, expecting to arrive in New York the first week in April. Their season in Australia was originally for one year, but was extended four months longer. Mr. Morrison writes that his stay in Australia has been very pleasant, but that he will not be sorry to be back in New York.

Edward O'Connor has been playing the part of Harrigan with great success in Fifty Miles from Boston.

Victor Brown and Frank Darien have been making friends in Terre Haute, Ind., where they are playing with the Wright Huntington Players.

Daniel Giffether and Helen Singer are playing in The Shepherd King.

Albert Tavernier is with the Southern Cinema company, playing Luigi Golfanti, the teacher.

William E. Gladstone has been playing very successfully with The Futurity Winner at vaudeville. He will be in New York with the new year, as his season terminates next week.

J. Charles Haydon and Ethel Davis (Mrs. Haydon) are in Wilmington, Del., with the Connors and Edwards Stock company.

Vaughan Trevor, Albert Roccardi, and Leonard Howe are playing in the Western Man from Home company.

George Seybolt and Eleanor Lyons (Mrs. Seybolt) have been spending the week in New York, seeing plays and meeting old friends.

De Witt Newing spent a few days at his home in Long Branch last week. His season opened again in Hartford Christmas Day.

Compliments of the season from the officers of the society to everybody.

Charles Rowan has been engaged to play Benjamin Wright in The Awakening of Helena Ritchie.

The regular meetings of the Play Reading Committee will continue every Friday at two o'clock under the chairmanship of Julia Williams (Mrs. Scott Higgins).

MABEL TALIAFERRO IN INGMAR.

Mabel Taliaferro announces a special performance of Ingomar at the Liberty Theatre, next Thursday afternoon, in aid of the Lincoln Memorial Hall now in course of construction on the Lincoln Farm, near Hodgenville, Kentucky. The performance will be given under the auspices of the New York Committee, and the following board of trustees: William H. Taft, Horace Porter, Joseph H. Choate, August Belmont, Henry Watterson, Jenkin Lloyd Jones, Samuel L. Clemens, William Jennings Bryan, Edward M. Shepard, Charles E. Hughes, Charles A. Towne, Thomas Hastings, Samuel Gompers, Norman Hapgood, Oscar S. Straus, Ida M. Tarbell, William Thayer, Jerome, Augustus E. Wilson, Albert Shaw, Charles E. Miner, Lyman J. Gage, and Cardinal Gibbons.

The latest performance of Ingomar in New York was given at the Empire Theatre, in 1904, with Julia Marlowe as Parthenia and Tyrone Power as the Barbarian. Years ago Mary Anderson and Julia Arthur won fame as Parthenia.

Frederic Thompson has provided adequate scenery and costumes and will give the old drama a magnificent production. The company which will support Miss Taliaferro was specially selected by Mr. Thompson.

By courtesy of Lieber and Company, William Farnum will be seen as Ingomar. Others in the cast will be William B. Mack, James Wilson, Francis D. McGinn, Joseph Brennan, William Harrigan, Robert McWade, Mr. Samuel Forrest, Mary Faber, Helen Lindroth, Sallie Brent, J. H. Williams, and Mr. Hildreth.

MRS. FERNANDEZ DEAD.

The Passing of a Popular Woman Who Was Long Active in a Useful Field.

Mrs. Emilie Letitia Price, known widely in the theatrical world as Mrs. Fernandez, died last Tuesday in the Windsor apartments on Broadway, at the age of 55, of diabetes. With her at the time were her husband, Edward Price, and her daughter, Bijou Fernandez, wife of William L. Abington.

Mrs. Fernandez was vice-president of the Professional Woman's League and for twenty years had conducted a theatrical agency which brought her into contact with hundreds of actors and scores of managers.

Mrs. Fernandez's last appearance as an actress was with Mme. Modjeska at the old Star Theatre in Odette, more than twenty years ago. At one time she was secretary and office manager for the late Augustin Daly. It was Mrs. Fernandez's pride that she had unerring judgment in picking dramatic talent, and many a young player owes to her selection a first appearance on Broadway. For the past ten years she had been associated with Mrs. Matilda Paine in conducting the Fernandez and Paine Agency.

Mrs. Fernandez had a legion of friends. Her earlier agency work was in the engagement of children for theatrical work, and for many years she was prominent with the late Tany Pastor in organizing the Christmas festivities of stage children at Pastor's Theatre. Her later work, as has been noted, brought her into business contact with almost everybody associated with metropolitan productions.

Mrs. Fernandez was a native of New York City, and was a member of a family well known in theatricals, the Bradshaws. On June 21 last she celebrated her birthday. In commemoration of that event she was the guest of honor at a reception in the meeting room of the Professional Woman's League in the Hotel Remington and received as tokens of the esteem in which that organization held her a loving cup and other presents.

At the funeral of Mrs. Fernandez, held at the Church of the Transfiguration, Friday afternoon at 12.30 o'clock, a large number of the profession were present. The Professional Woman's League had a large delegation at the church. All the officers and members of the League who are now in New York attended in a body. The Actors' Society was represented by Vice-President Fanny Cannon, Secretary H. Nelson Morey, Treasurer Harold Woolf, Irene Langford, and George Serbott.

The honorary pallbearers were Augustus Thomas, Clay M. Green, Victor Herbert, Charles Klein, Marcus Mayer, I. G. Saville, George Nash, John E. Kellard.

There was a wealth of floral offerings from the Professional Woman's League, the Actors' Society of America, the Lambs, the Twelfth Night Club, the Booking Agents' Board of Trade, the Springtime company, Klay and Erlanger, Wagons and Kemp, Mr. and Mrs. Frederick Thompson, Mr. and Mrs. Henry B. Harris, Mr. and Mrs. W. A. Brady, Mr. and Mrs. John Drew, Mr. and Mrs. Joseph Brooks, Mr. and Mrs. Eugene Walter, Mr. and Mrs. James Forbes, Mr. and Mrs. Ben Stern, Mr. and Mrs. Dodson Mitchell, Mr. and Mrs. Audrey Boucault, Mr. and Mrs. Orme Caldara, Mr. and Mrs. George Nash, Mr. and Mrs. Edwin Arden, Mr. and Mrs. Oscar Daubé, Mr. and Mrs. Hubert Sackett, Mr. and Mrs. Charles A. Bridgeman, Mr. and Mrs. Walter Hull, William Harris, Charles Dillingham, George Tyler, Harrison Hunter, F. L. Nugent, George M. Cohan, Sam Harris, Orlin Johnson, Robert Eberle, John A. Brander, Mrs. Jarebow, Mrs. Antonio Paez, Mrs. Barney Williams, Mrs. Packard Dorothy Donnelly, Agnes Morelle, Minnie Dupré, Mary Ryan, Minnie Ratcliffe, Louise Galloway, and the members of her sorrowing family.

In the congregation the following among other members of the profession were seen: Lionel Adams, May McCabe, Anne Schaefer, David Korkland, John Findlay, Frank Batten, Engel Sumner, William Currie, Edwin Arden, Clara Rainford, Mildred Holland, Joseph Kaufman, M. J. Jordan, Amelia Summerville, Iselta Jewel, R. J. Scullion, Billings Birch, John D. O'Hara, Reginald Barlow, Frederick Thompson, Madison Corey, George Marion, Lillian Dix, Morgan Coman, Ellen Mortimer.

THE PASSION PLAY TO TRAVEL

A contract between Rev. Josephat Kraus, author of the Passion Play produced in San Francisco in October, and William Storms, theatrical manager of Los Angeles, was filed in the Recorder's Office in San Francisco Dec. 14, whereby the right of production in the United States and Canada of the Passion Play is given to Mr. Storms. The author is to be paid seventy per cent. of the net profit, while the manuscript of the play, the properties and scenery go to the producer with the understanding that the play shall always be produced under dignified auspices. Unless otherwise terminated the contract is to run for the copyright term of twenty-eight years. Father Kraus reserves the privilege of producing the play in California.

LOST IN THE HERNE FIRE.

In the fire that destroyed the Herne homestead, "Herne Oaks," on Long Island, the manuscripts of Margaret Fleming and The Rev. Griffith Davenport were destroyed, thus eliminating those remarkable plays from American dramatic literature. Mr. Herne's private correspondence was also destroyed.

TO MARK MAE DUFFEE'S GRAVE.

C. A. Harnois and Dick P. Sutton, of the Harnois enterprises, Harnois and Union theatres, Missoula, Mont., have started a subscription list to erect a stone over the grave of Mae Duffee, a young actress who met a tragic fate in Missoula while a member of a traveling company and lies buried in the Potter's Field in the cemetery at that place. Several attempts have been made to interest the profession in this worthy cause, and now that the matter has been taken up by Mr. Harnois it is believed that enough actors will become interested to purchase a suitable memorial to mark the last resting place of an unhappy girl who was a member of their profession. Mr. Harnois, whose address is in the Harnois Theatre, Missoula, writes The Mirror: "No doubt many actors would assist me did they know her sad story, and I will accept anything from any one who will be kind enough to assist."

THE PLAYS OF THE WEEK.

(Continued from page 5.)

thing that goes to make up an impersonation of violently distorted attributes in gesture, facial contortion, shrieking declamation, pained frame and cowardly groveling, he achieved an extraordinary triumph. His acting vividly conveyed the horror of the situation. His work had as much to do with making the play go for all it was worth as the playwright.

It was not along the lines of refinement and suggestion, however, that his work is to be judged. He literally exhausted his opportunities and left not a shaft to the imagination. It was the drug-crazed maniac to the life, and the visualizing of the hypodermic syringe was perhaps inspirational.

Walter Hampden's George Rand was in the main artistic, a well-restrained performance of a responsible role. Here and there a slight awkwardness of pose, an over-emphasis of tone and an excessive gravity of manner formed obtruding elements in an otherwise well-harmonized interpretation. He was admirable in depicting the distressful plight of the tortured brother when he learns of his sister's marriage to Hancock, and he was wonderfully impressive in delivering the fine lines on the influence of the City.

Another part remarkably well played was that of the elder Rand by A. H. Stuart, who disappears after several scenes of decided interest in the first act. Eva Vincent, too, was excellent as Miss Rand, a characteristic Fitch feminine type, along with Cicely (in the first act) and Teresa in the second act, both of which were cleverly interpreted by Mary Nash and Lucile Watson, respectively. Still another well-played role was the Bert Vorbees of George Howell, and the Gordon Van Vranken of Edward Emery.

In this play the women are subordinated, and it is evident that in investing George and Hancock with a virility foreign to his other dramas, the playwright sought to silence the reproach that he had a better eye for the creation of women than of men. That he succeeded is hardly open to discussion.

Weber's—The Goddess of Liberty.

Musical farce in three acts, book by Adams and Hough, music by Joseph E. Howard. Produced Dec. 22. (Joseph E. Howard, manager.)

Lord Algernon Banbury Charles Aveling
Hope Butterworth Frances Demarest
Mrs. Horace Butterworth Marie Richmond
Lady Fitzgibbon Murray Florence Gerald
Doris Butterworth Stella Tracey
Horace Butterworth Louis Casavant
Harry McCormick Wilton Taylor
Phyllis Crane May De Sousa
Bill Myles McCarthy
Lord Jack's Tailor Sol Solomon
Taxi Driver Joseph Clark
Lord Jack Wyngrate Edward Ables
Sigmund George W. Bachand
Augustus Butterworth H. T. Plinkham
A Detective Bert Smith
Adolph Muscile Charles Fletcher
Rudolph Tuscile Herbert Leonard
George Spelvin Edward Noble
First Coach
Second Coach The Frey Trio
Third Coach
Lord Jack Wyngrate, an English nobleman and scamp, who had been many years in America, suddenly found himself heir to his father's title through the death of his brother. To recuperate the family fortunes Wyngrate determined to marry an American heiress and succeeded in winning Hope Butterworth's consent. Hope had a cousin, Phyllis Crane, with whom Jack fell desperately in love at their first meeting. Phyllis reciprocated. By the clever ruse of having a telegram sent to him announcing that the report of his brother's death was untrue, Jack succeeded in breaking his engagement to Hope. The engagement of Jack and Phyllis followed.

The Goddess of Liberty must prove the invalidity of the statement that musical comedies fail because of lack of novelties. Mr. Howard's play was just bursting with novelties and vaudeville stunts, and yet it did not satisfy. The scenery was lavish and beautiful, the music was tuneful, the girls were comely, the cast was adequate, but the comedy was cheap. Everything was present for an excellent entertainment except a clever book. May De Sousa is a sweet girl with a pretty voice, which she used to advantage. Frances Demarest could have relied on a pair of beautiful eyes for success, but she did nothing of the kind. She proved herself equal to the demands of her few songs. Edward Ables looked far better in civilian dress than he did in his negligee costume. Mr. Ables is no singer, but he has ability at comedy which his poor lines prevented him from displaying. Charles Aveling played the English fop, Lord Algernon Banbury, in the customary manner. Myles McCarthy could have been funny if

he had had anything worth while to say or do. Stella Tracey is a graceful dancer. It is a pity that so much of real merit must be wasted on a poor book.

At Other Playhouses

CASINO.—The Chocolate Soldier moved for the third time this season, when it came into the Casino Monday night, Dec. 20. This opera has had such success that it will doubtless finish the season at the Casino.

EMPIRE.—The Empire Theatre, which closed Dec. 7 on account of an accident to John Drew, opened again Christmas night with Maude Adams in What Every Woman Knows. Miss Adams will remain at the Empire for twenty-five performances of her last season's success.

WEST END.—Eugene Walter's The Wolf was at this theatre last week and enjoyed undiminished popularity. William Norton as McDonald received a daily welcome from the audience, with whom he was very popular from his extended stock company experience with the Proctor Stock company in former years. The cast was generally good. Carl Anthony, Alice Baxter, and Jack Derereaux were particularly excellent in the parts played by them. This week, Sam Bernard in The Girl and the Wizard with the regular matinees Wednesday and Saturday.

GRAND OPERA HOUSE.—The Traveling Salesman was the popular offering at this house last week. James Forbes' slang as presented by this capable company had lost none of its freshness. This week, Elsie Janis in The Fair Co-ed.

ACADEMY OF MUSIC.—Frances Starr began a two weeks' engagement at the Academy of Music last night in The Eastest Way, that much discussed play by Eugene Walter upon the setting and production of which David Belasco employed his mastery of stagecraft. Miss Starr has the support of the entire company associated with her during her protracted and unusually successful season at the Stuyvesant Theatre.

CURRENT MUSEMENTS.

Week ending January 1.

ACADEMY OF MUSIC—Frances Starr in The Eastest Way—282 times, plus 1 to 5 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—8th week—55 to 62 times.
BELASCO—Is Matrimony a Failure?—19th week—145 to 155 times.
BERKELEY—Arnold Daily in Know Thyself—9 times.
BIJOU—Cyril Scott in The Lottery Man—4th week—25 to 32 times.
BROADWAY—The Midnight Sons—31st week—250 to 255 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 2d week—9 to 16 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—7th week—132 to 135 times.
CRITERION—Francis Wilson in The Bachelor's Baby—1st week—1 to 8 times.
DALY'S—Frank Daniels in The Belle of Britain—8th week—51 to 57 times.
EMPIRE—Maude Adams in What Every Woman Knows—191 times, plus 1st week—2 to 9 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—17th week—133 times.
GARDEN—His Name on the Door—17 times, plus 4th week—25 to 32 times.
GARRICK—The Harvest Moon—11th week—83 to 90 times.
GRAND OPERA HOUSE—Elsie Janis in The Fair Co-ed—130 times, plus 8 times.
HACKETT—Dustin Farnum in Cameo Kirby—2d week—9 to 16 times.
HERALD SQUARE—Lew Fields in Old Dutch—6th week—41 to 48 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—17th week.
HUDSON—The Next of Kin—1st week—1 to 8 times.
HURDIT AND SEAMON'S—Irwin's Big Show.
IRVING PLACE—German Company in The Gypsy Baron—16 to 18 times; The Flea in the Ear—3 times; The Little Wonder Tree—4 to 8 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—17th week—115 to 122 times.
LIBERTY—Commencing Dec. 28—The Fires of Fate—7 times; Thursday matinee—Mabel Taliaferro and William Farnum in Ingomar.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Marie Tempest in Penelope—3d week—17 to 24 times.
LYRIC—The City—2d week—8 to 15 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—8th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—13th week—98 to 105 times.
METROPOLIS—Follies of the Moulin Rouge.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—7th week.
MINER'S BOWERY—Lady Buccaneers.
MINER'S EIGHTH AVENUE—Washington Society Girls.
MURRAY HILL—Golden Crook Burlesquers.
NEW THEATRE—Don—1 time; The Nigger—8 to 10 times; The School for Scandal—8 to 11 times; Opera—2 times.
NEW AMSTERDAM—Arlene Gence in The Silver Star—9th week—96 to 73 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—12th week—91 to 98 times.
OLYMPIC—Serenaders Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—The Commanding Officer—1st week—1 to 8 times.
STUYVESANT—The Lily—2d week—5 to 12 times.
VICTORIA—Vaudeville.
WALLACK'S—A Little Brother of the Rich—1st week—1 to 8 times.
WEBER'S—The Goddess of Liberty—2d week—6 to 13 times.
WEST END—Sam Bernard in The Girl and the Wizard—87 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

GENEROUS THEATRICAL MECHANICS.

During the week of Nov. 27, 1909, the Too Many Wives' Company played the Taber Opera House, Denver, Colo., when the company received notice that they would close on the Saturday night of the same week, the members of the company to get to their homes the best way they could. This notice and action left most of the chorus girls stranded, the matter having come to the notice of the Denver Lodge of the Theatrical Mechanical Association they at once arranged a benefit to take place at the Auditorium. The manager of the company, not desiring this, promised to take the young women home. Arrangements for the benefit were stopped, when the manager refused to carry out his promise. The Denver lodge was hurriedly called together and an entertainment in their own hall decided upon, from which they realized \$263.60. One young woman in the company being ill in the hospital was handed \$70 to pay her bills, including medical treatment, and a ticket to Chicago, her home; four received \$25.00 each, and four others \$22.50 each to take them home rejoicing, as the amounts handed each, when added to that which they had, enabled them to settle all bills and secure transportation to their homes. This is not the first time the Denver lodge has acted generously, and like former occasions they do not seek publicity in this case; but as a proof that their lodge and other lodges of the order do not strictly confine their benefits and assistance to their own members, but rather keep a watchful eye on the entire theatrical profession, this instance is cited.

A WAY TO STOP PIRACY.

John F. Logan, a well-known attorney of Portland, Ore., and correspondent of THE MIRROR in that city, appears to have found an effective remedy at law to reach certain offenders who make free with the names of distinguished players in connection with attractions having no relations with such players.

It seems that there is a lithographic one and four-sheet publishing house at Omaha, which sells printed matter of well known plays to stock and small road shows, and in this particular instance a certain coast stock company purchased from this house a number of pictorial four sheets which announced a production of Monte Cristo, with printed notice that the same was under the direction and authorized by James O'Neill. The matter was so worded as to make it appear to persons reading as they ran, that James O'Neill, personally, would appear in Monte Cristo.

Mr. Logan brought an action for damages against the manager of the house billing the production, under the new branch of the law known as "unfair competition." Although the defendant at first scouted the idea of his liability, and showed fight, upon consultation with his attorney he made settlement for the damages, thus establishing in that territory at least, that not only copyrighted matter may be protected, but pirates cannot gain the benefit of the standing of plays and players by wrongful and unfair use of the names or titles.

WILLIAM BRADY'S NEW THEATRE.

The Playhouse is to be the name of the theatre which William A. Brady is building in West Forty-eighth street. Mr. Brady promises that the theatre will be unique, architecturally, among the theatres of the world. The Playhouse will be the New York city home of Grace George, who will play an annual season there. When she is on tour, the theatre will be occupied by one or another of the Brady stars and, each spring, by a new play to be acted by a special company, which Mr. Brady will endeavor to hold together as an organization as nearly permanent as the exigencies of casting will permit. Miss George will preside at the laying of the corner-stone of The Playhouse. The theatre has heretofore been referred to in print as the New Netherlands, but that name was purely tentative.

MISS PHILURA.

Chrystal Herne's company in Miss Philura, her first starring venture, has been engaged by Liebler and Company. The cast includes William Lewers, Joseph Jefferson, Jr., George Ober, Adolph Leitman, Horace Mitchell, Fred Smith, Louise Closser, Kate Lester, Helen Tracy, Mary Barker, Minnie Mlin, Mrs. George Barnum, Olga MacLean, Mrs. Mundell, Minnie Radcliffe, and Helen Bain. The play is a comedy in four acts by Henry Blossom, founded on Florence Kingsley's short story, "The Transfiguration of Miss Philura." It will be put on in New York in a few weeks.

MABEL HITE TO STAR.

A Certain Party has been decided upon by Liebler and Company as the name for the new comedy by Edward W. Townsend and Frank Ward O'Malley, in which Mabel Hite will soon star. Among the members of the supporting company will be Michael Donlin, Miss Hite's husband, famous because of past connections with National League baseball. The company goes into rehearsal this week.

HENRY E. DIXEY IN MR BUTTLES.

In support of Henry E. Dixey, whose new play by F. A. Kummer is entitled Mr. Buttles, will appear Jeffreys Lewis, Minnette Barrett, Helene Wilson, Helen Orr Daly, Catherine Calhoun, Grace Barber, Olive Terry, Frank Goldsmith, Cerli Chadwick, Charles Carey, Jack Terry, S. J. Burton, William C. Holden, Walter J. Brooks, and Charles Alexander.

ON THE LONDON STAGE

More Polyglottery and More Fairy Plays—A Russian Princess Acts—Various Nationalities Represented—George Bernard Shaw Again.

(Special Correspondence to The Mirror.)

LONDON, Dec. 18.—First, let me heartily wish all MIRROR readers a Merry Christmas and a Happy New Year; for the first will be in evidence almost before this epistle lands on your hospitable shores, and the New Year will be dropping in upon you before my next budget can hope to meet your respective optics. May you all and your glorious nation have the very best New Year it has yet experienced. "Amen to that!" as Hamlet says.

And now to business. I have to report that sundry new plays promised for the week now ending have not materialized; and that therefore my budget must perforce be somewhat smaller than seemed

great story. "Far from the Madding Crowd;" some more Greek players (amateurs), who presented the Electra of Sophocles; and some young Latin scholars who enacted the Adelphi of Terence at Westminster School. The Hibernian players, whose artistic acting abilities I described some months ago, presented the great Mr. Bernard Shaw's Showing Up of Blanco Posnet. This "sermon in crude melodrama," as its eminent and erratic author calls it, was also described by me some time ago. All I need now add is that it contains much that is undoubtedly powerful, sandwiched with samples of speech that strike some of us as "profane" and even "blasphemous." P. Shaw!

We have also had several more fairy plays



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BERNARD SHAW.

likely when I last had the honor of mailing you.

By way of makeweight, however, we have had a good deal more polyglottery in play-acting circles—just as though there was not quite enough about the alien drama in my last letter.

For example: The Russian Princess Barintinsky (prettily stage-named Lydia Yavor-skaya) appeared in certain other plays. Muscovite and otherwise, in connection with the Afternoon Theatre at His Majesty's. (By the way, I note that you New York friends have an Afternoon Theatre of your very own now. Here's luck to it!)

The Princess played in (among other things) the Strange Women, adapted for the Russian from the German into English. According to the advance paragraph, her histrionic highness was to appear in English this time. She did play in an English piece but she didn't speak a word of English. In fact, she didn't speak at all. All the speaking was spoken by the other female character, which was played, and admirably played, by Lady Tree.

Among the players contributing to the general polyglotfulness were the Irish players (all the way from "dear old dorthy Dublin"); some Dorsetshire amateur actors who—aided by real sheep—played their own amateur adaptation of Thomas Hardy's

since those I described in my last week's category. The newcomers have included Where Children Rule, a delightful four-act fantasy written by Sydney Blow and Douglas Hoare, composed by Edward Jones, and produced by Arthur Bourchier at the Garrick last Saturday night. Quaintly written, admirably acted by the new juvenile players and beautifully mounted, Where Children Rule promises to be a great success.

The other new-coming fairy play was really a rewritten play of thirty-six years ago. This was Fallen Fairies, adapted by Sir William Gilbert from his Haymarket comedy, The Wicked World, supplied with music by Edward German and produced at the Savoy last Wednesday. Although a little strained here and there, and having some few dashes of dullness, Fallen Fairies was warmly welcomed and will doubtless all the Savoy bill for some time to come. The leading parts are finely said and sung by C. H. Workman (the Savoy's new lessee), Jessie Rose, Claude Fleming, Leo Sheffield, and Nancy McIntosh. German's music is in his best old English vein. Then the great novelty in Fallen Fairies is the All-Lady Chorus. We have also had the revival of that last year's successful fay-play, Pinksie and the Fairies, which Sir Herbert Tree presented at His Majesty's last Thursday with a fine new cast, including Edward

Terry and the Baroness Von Hutten. N. B.—The Baroness (who plays Ellen Terry's part) is an American citizeness. She promises well.

And now to prepare for some dozen or so of pantomimes. GAWAIN.

IRISH PARLIAMENTARY FUND BENEFIT.

The entertainment for the benefit of the Irish Parliamentary Fund, at the New Amsterdam Theatre, Tuesday afternoon, Dec. 21, netted the fund approximately \$2000. Eusapia Paladino, who was announced as a volunteer, did not appear. Grace George was prevented from giving an act from divorcées by the illness of Frank Worthing, her leading man, but sent her regrets with a check for \$50.

Those who contributed to the entertainment were Margaret Anglin and her company, in the second act of The Awakening of Helena Richie, Raymond Hitchcock and a sextet of dancers, Adeline Genée and her corps de ballet from The Silver Star, Bickel and Watson from the same company, Nellie McCoy, the quartet from The Dollar Princess, Cliff Gordon, the monologist, and Thomas A. Wise and Douglas Fairbanks in a scene from A Gentleman From Mississippi.

A short address by T. P. O'Connor, head of the Irish Parliamentary party, followed the entertainment. Mr. O'Connor thanked all who had aided in making the entertainment a success.

DEATH OF PHOEA McALLISTER.

Phoema McAllister, the actress, died Friday, Dec. 24, at her home in Glendale, near Los Angeles, aged fifty-eight. She was the wife of Harry Duffield and was a native of Stoneham, Me. She was popular in the eighties. The earliest record of her appearance in New York is contained in a notice of her appearance the latter part of August, 1878, at the Olympic, with Joseph S. Gishmer, C. T. Nichols, and J. C. Walsh in a sketch, The Storm Signal. For a time she was leading woman in Edwin Booth's company. When Edwin Knowles, the Brooklyn manager and afterward manager of the Fifth Avenue Theatre, established a stock company in Leadville, Colo., during the boom days in the latter seventies and early eighties, Phoema McAllister was the leading lady and W. F. Owens the principal comedian. She was an actress of superior ability, and her Camille and other emotional roles were among the best examples of normal expression of sympathy on the American stage.

Miss McAllister also conducted a stock company at the Pence Opera House, Minneapolis, twenty years ago, where Frederick Bryton, Fred Bock and many old-time stars appeared. Her death was due to Bright's disease.

DEATH OF ALEXANDER COMSTOCK.

Alexander Comstock, the theatrical manager and brother of Nanette Comstock, the actress, died in New York, Dec. 22. He was born in Albany and was pardon clerk under Governor Robinson and was for some years private secretary to William Waldorf Astor. He was associated with the old Niblo's Garden, brought out the Black Crook, managed Jack Hawley's Minstrels on its trip abroad, and starred Barney Fagin in The High Roller, which was produced at the Bijou Theatre about fifteen years ago. In 1897 Mr. Comstock arranged William Jennings Bryan's lecture tour through the South. He had also managed The Old Homestead with Denman Thompson. Of late years Mr. Comstock had conducted a booking agency. His last amusement enterprise was a manager of a Japanese tea garden at Brighton Beach two years ago. He is survived by his wife, known professionally as Myrtle Edwards.

JOHN DREW AT A PLAY.

John Drew, who was recently injured by a fall of his horse in Central Park, was able to attend a performance of Israel at the Criterion Theatre Friday evening, Dec. 24, occupying a box with his daughter Louise. He is so far recovered that he will resume his engagement in Inconstant George at the Hollis Street Theatre, Boston, Jan. 3.

CORINNE SNEEL IN THE ONLY LAW.

The Bryant Amusement company has secured the Western rights to The Only Law. The play opens Jan. 8, with Corinne Snell starring in the role of Jean. The route embraces the principal cities from Chicago to the Pacific Coast. Great care has been exercised in securing a cast which will properly interpret the unusual character of this remarkable play.

THE TRANSFORMATION.

Florence Roberts opened in Syracuse in a new play by Rupert Hughes, entitled The Transformation. Christmas evening. The company includes White Whittlesy, Maude Granger, and Irma Perry, Susanne Siegel, Amanda Wellington, Homer Miles, Robert Stone (Bill, Russell Bassett), William C. Andrews, Howard Pell Trenton, Grant Clark, and George Pearce.

FRANCIS WILSON'S NEW PLAY.

Francis Wilson opened last night at the Criterion Theatre in The Bachelor's Baby, a play written by himself. In the cast are Edna Bruce, Baby Davis, May Davis, Lillian Lawrence, Clarence Handyside, Robert Conness, Franklyn Roberts, and R. Soldene Powell.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Maude Adams presented Pierce Brennan, a motorman of the Nassau electric line, with \$50 this past week. Brennan stopped his car on the Williamsburg Bridge on Thanksgiving Day and took Miss Adams aboard, after her automobile had broken down. This act kept Miss Adams from being late at her matinee of What Every Woman Knows at the Montauk Theatre.

Mrs. Russell G. Colt, better known as Ethel Barrymore, appeared at the office of her manager, Charles Frohman, last week for the first time since the birth of her boy, Miss Barrymore will appear in Mid-Channel about the middle of January.

Mildred Holland recently delivered an effective address in the Universalist Church, Atlanta, Ga., in answer to an attack upon the theatre by the Rev. Lou G. Broughton of that city.

The Lambs Club are considering the enlargement of their present quarters in West Forty-fourth street.

Harry Dull, manager of Shuberts Wolf Company No. 1, which played at the West End Theatre last week, reports a prosperous season.

Sadie Connolly, who is at the Brunswick Home, Amityville, L. I., is recovering from a very serious nervous attack and occasionally comes to New York and feels much more like herself for the journey. She will be glad to hear from her friends at any time and hopes eventually to return to her place in the profession.

Fannie Ward's tour in Van Allen's Wife was temporarily closed on Saturday evening to give Miss Ward an opportunity to undergo an operation on her throat. She has been suffering practically all season from trouble on the right side of her larynx, and her doctor has decided that she must have an operation.

Chad Hubner, who has been playing George Cohan's part in Little Johnny Jones recently, is now with Bonita in Wine, Woman and Song, impersonating George M. Cohan and playing the son in The End of the World.

Joseph W. Kane, who recently was with the Vaughan Glaser forces, is slowly recovering from a serious operation at the Glenview Hospital, Cleveland, Ohio.

The one hundredth performance of The Fourth Estate was celebrated last Wednesday night at Wallack's. Instead of giving souvenirs to the public souvenirs were given to the actors. Each member of the company received a handsomely bound book of clippings prepared by a clipping agency and containing every scrap of newspaper and magazine mention that has been made since the opening of the attraction several months ago.

The Helf and Hager Company, music publishers, have made a settlement with creditors at ten cents on the dollar. The liabilities were \$41,964.

Elizabeth Valentine, last season in Sir Beerbohm Tree's company in London, has joined the Sothern and Marlows company and will open in Shakespearean revivals, playing the part of Jessica in The Merchant of Venice.

John G. Brammell, formerly with Maxine Elliott in The Chaperon, has taken Edward Harrigan's place in Springtime, playing Dick Crawley. Mr. Harrigan has been advanced to the leading male role.

Frances M. Roeder was granted an interlocutory decree of divorce from her husband, Joseph C. Roeder, by Judge Davis, Dec. 20.

Vera Campbell, a member of The Parisian Widows company, and Harry Dady, son of Colonel Michael J. Dady, of Brooklyn, were married in Jersey City Dec. 18.

The engagement is announced of Tom Hadaway, of The Fourth Estate, and Theresa Bryant, who is with Blanche King in The Yankee Girl.

A Little Brother of the Rich, which opened at Wallack's last night, has the following company: Vincent Serrano, Hilda Spont, Ida Conquest, John Flood, Richard Ever, Edgar Morton, Richard Sterling, Henry C. Mortimer, Dick Lee, Georgia Busby, Dakota Reich, Mable Edward, and Ora Lee.

Campbell Gillan is spending a few weeks at his home on Rocky Neck, Gloucester, Mass.

S. Goodfriend has gone out in advance of George Arliss in Septimus.

Earle Mitchell, who has been playing in The Blue Mouse for twenty-five weeks, closed with that company Dec. 18. After a month's rest Mr. Mitchell will take his stock company South.

On Dec. 18 the Cap and Bells dramatic division at Smith College gave a very good performance of Dickens' Mutual Friend. Those taking part were Margaret Bingham, Martha Barker, Ruth Cooper, Margaret Dauchy, Marguerite Bard, Eloise Chandler, Eda Arkbush, and Ruth Chandler.

James Slewin, who is best known as the man who dramatized Seat of the Mighty, is writing an Indian play, in which to star Frederick H. Seaton, the portrayer of the American aborigine on the stage.

Gertrude Fowler, a former member of Ben Greet's company, who has been playing Princess Yefie this season in the Eastern Beverly company, has replaced Ray Reverdy as Beverly Calhoun in the Western Beverly company.

Walker Whiteside in The Melting Pot has

been at the Comedy Theatre since Labor Day. Chrystal Herne, who is preparing to star in Miss Philura, has left the company, and her place is taken by Florence Fisher, former leading woman in Madame Nazimova's companies.

A. G. Delamater and Robert M. Baker have completed the book and lyrics and Dan J. Sullivan, of Boston, is composing the score of a musical comedy which has been accepted for production by a prominent New York manager.

Robert M. Baker has completed the scenario of The Trail of the Lonesome Pine, a dramatization of the novel by John Fox, Jr., which will be produced by Delamater and Norris in the Spring.

C. W. Coleman, who has been managing the Corinthian Theatre, Rochester, N. Y., for the past two seasons, has resigned. The theatre is in the Eastern Wheel Burlesque.

Members of the senior class of the Normal College presented The Pole and the Pow-wow, a drama of the frozen North and of New York, written by three students, Wednesday evening, Dec. 22.

Margaret Pitt came to town to visit her mother, Mrs. Fanny Addison Pitt, who was laying off. Mrs. Pitt is with Viola Allen this season. Miss Pitt returned to Wilmington, Del., Thursday, where she is meeting with success in the Conness and Edwards Stock company.

A Christmas masque, The Holy Night, was performed Dec. 22 by a score of boys and girls in the Greenwich House, a social settlement on Jones street.

George Best, who was sentenced to serve ten years at San Quentin prison for bigamy three years ago, has been pardoned. Kolb and Dill, the San Francisco managers, have offered Mr. Best his old position in their forces. Kolb and Dill are meriting much praise in thus assisting in the reformation of this former comedian.

Strongheart, the play by W. C. De Mille in which Robert Edson starred a few seasons back, was successfully presented by alumni of the Rochester, N. Y., High Schools, Dec. 20.

T. Henry Kolker, now a member of Mme. Nazimova's company in The Passion Flower, has completed a play which has been named The Moral Right. The play will be produced by the Oppenheimer brothers in St. Louis next Spring.

An extra matinee of John Barrymore in The Fortune Hunter will be given at the Gaiety Theatre, Thursday afternoon, Dec. 30.

France has honored Carl Ziegfeld, secretary and treasurer of the Chicago Musical College, by appointing him an Officer d'Academie, in recognition of Mr. Ziegfeld's work in advancing French music and opera in this country. This is one of the highest honors conferred by the Government of France and is usually limited to the most prominent Frenchmen or friends of French Government officials.

The new headquarters of Boston Lodge 10, B. P. O. E., in Boston, which was to have been formally opened on New Year's Day, was damaged by fire to the extent of \$1500, on Dec. 20. The fire started on the first floor and made its way to the third story by a stairway.

The Dramatic Art Club of Pittsburg gave a satisfactory matinee performance of Henry Arthur Jones' The Manoeuvre of Jane, at the Alvin Theatre, Dec. 16. The play was repeated the next afternoon and the net proceeds were donated to the building fund of the Pittsburg Sunshine Children's Home.

The Shuberts have decided to install a permanent stock company for the production of light operas in the Auditorium Theatre at Des Moines, of which they are the lessees, and Manager McCuen went to Chicago to organize the company. The house will, however, remain open to visiting attractions.

William M. Ampt, a Cincinnati attorney who recently died, left his entire estate of \$150,000 to the city of Cincinnati for concerts for the public.

Princess Nouns, a midget of but 30 pounds, who was the wife of Maurice A. Gowdy, a seven-foot giant, died from the effects of a Caesarian operation at Hot Springs, Ark., Dec. 16. The midget had a stage career and was highly educated, speaking four languages. She was 26 years old. Gowdy, who is from Shelbyville, Ind., is 25 years of age. The child was placed in an incubator and will live, the physicians declare.

Nat Goodwin is reported to have lost \$250,000, without reckoning \$1,000,000 lost in the slump in Rawhide and Ely mining shares in Nevada, recently, and is said to be disgusted with any form of mining in which there is an element of stock speculation. He retains his interest in several Alaskan mines and will continue in legitimate mining, but is out of the Nevada game.

The Mask and Wig Club of the University of Pennsylvania gave a dress rehearsal of their new offering this year, on Dec. 10, at their club house in Philadelphia. It is entitled The Follies of a Day and was constructed by Wm. A. Wiedersheim.

Jefferson De Angeli received a Christmas present in the shape of a four-cylinder, 65-mile Studebaker, 1910 model, automobile as a gift from The Beauty Spot Company and

his managers, Comstock and Gost, Dec. 18. The presentation was made during the intermission of The Beauty Spot at a performance in Philadelphia by James F. Kerr, manager of the company. The curtains were raised and the machine rolled into view on the stage before the entire audience. The comedian was deeply affected.

Severin De Deyn, who last season was featured in the Eastern company of The Wolf, and who this season is starring in the Henry B. Harris production of Pierre of The Plains, is meeting with success. His work has been highly praised by all the critics of the larger cities.

One hundred and fifty members of the Southern Society attended Friday night's performance of Cameo Kirby, in which Dustin Farnum is appearing at the Hackett. At the request of the spokesman of the party, the usual program of incidental music was shifted and Dixie was the only selection played for this performance of the romance of old Louisiana.

A matinee performance of Latimer's Husband, a play by Rudolf Besier, will be given at the Hackett Theatre, Friday, Jan. 7.

Das Wunderbaumen, The Little Wonder Tree, a fairy play by Minna Betram, was presented by the Irving Place Stock Company Thursday afternoon, Dec. 23. Matinee performances of this play will continue till Jan. 1.

Since the success of the Awakening of Helena Richie, the dramatization of Margaret Deland's novel of the same name, Mrs. Deland has consented to a dramatization of others of her Old Chester stories. Dr. Lavendar will be the central figure in these dramatizations.

On New Year's Day the Ben Greet Players, assisted by the Russian Symphony Orchestra, which will furnish Mendelssohn's incidental music, will give A Midsummer Night's Dream at Carnegie Hall.

Ralph Kellard is at Milwaukee, playing a special engagement of a few weeks at the Shubert Theatre with the stock company. Mr. Kellard played a season of fifteen weeks there last spring, after closing with Belasco's The Warrens of Virginia.

Leslie Stuart will write the music for Tribby, a musical comedy which Charles Dillingham will produce. Harry B. Smith is adapting the story from Paul Potter's dramatization of the novel.

Because it was discovered that she had a pet dog in her room, to which objection was made, Mrs. Leslie Carter on Monday, Dec. 20, left the Hotel Grunewald at 12 o'clock in the morning, one of the coldest nights ever experienced in New Orleans and took lodgings at the St. Charles Hotel, where she was permitted to keep her pet as a companion.

Charles Frohman inaugurated the fifth season of Peter Pan in London, Dec. 19, with old favorites in the cast, and the Barrie phantasy was received with an uproarious welcome.

Sunset Ranch is the title of a Western drama, written by Mrs. Charles L. Danforth, a daughter of George Konig, a Baltimore Councilman, that was produced for the first time in Baltimore, Dec. 20. The author appeared as the heroine and her husband as the hero. The play was well received and is to be presented on tour.

Ethel Barrymore will present J. M. Barrie's new one-act play at the Actors' Fund benefit in May. Another one-act Barrie play was presented by the author to Maude Adams.

The Baroness von Hutten, formerly Betsy Biddle, of Erie, Pa., made her successful debut as an actress in Pinkie and the Fairies, The Christmas play revived by Beerbohm Tree at His Majesty's Theatre Wednesday night, Dec. 15. The role was that of Aunt Imogen, played last year by Ellen Terry. The baroness is the author of Pam.

Helen Hilton is with the Other People's Money company, which is now touring Canada.

Herbert Haywood is this season playing light comedy and character business with Thomas E. Shea.

James H. Waltham, who has closed with Our New Minister company, will open Christmas Day with the Human Hearts company, with whom he had played for the past eight years.

Sylvia Brooks, the English actress who will play Judith Bartleby in the London production of The Fourth Estate, has returned to Europe after spending ten days in New York to familiarize herself with the role.

Jeannette Ferrell has succeeded Louise Closser as the stenographer in His Name on the Door at the Garden Theatre. Miss Closser is to take a new part in Miss Philura, Henry Blossom's new comedy for Chrystal Herne.

Thomas Chatterton, for three seasons with Brady and Grismer's The Man of the Hour company, has left the company on account of ill health and has returned to his home in Geneva, N. Y. He played the Mayor in the road production.

The Friars will tender a banquet to Raymond Hitchcock, of The Man Who Owns Broadway, and John Barrymore, of The Fortune Hunter, at the Astor Hotel about

the middle of January, as a testimonial to their popularity.

Joe Horth in Frita, the Wandering Musician, is this season playing a series of one-night stands and is meeting with success. Charles C. Knapp is directing the tour.

Vera McCord, who was seen earlier in the season at the Criterion in The Flag Lieutenant and last season played the leading woman's part in Via Wireless at the Liberty Theatre, is meeting with notable success with James K. Hackett in Samson on tour, playing the role of Bile Vernetta, the part originated by Pauline Frederick last season.

For the benefit of a temporary gymnasium, some time in February, the class of '09 of Barnard College will repeat If I Were King, which it presented at its junior show in the Autumn of 1907. The cast is practically unchanged with the exception of the married and out of town members of the class.

Jan. 18 is the date fixed for the first performance at Atlantic City of The Bram Bottle, now in its second year at the Vaudeville Theatre, London. The author is P. Anster and the play is a farce comedy. Rehearsals began Thursday.

Immediately after its production at the Comedie Francaise, Pierre Wolf, author of The Secret of Polichinelle and co-author of The Lily, produced by David Belasco, will turn his new play over to Charles Frohman for English production.

The Gridiron Club of Washington newspaper men in a body attended a performance of Dockstader's Minstrels at a Washington theatre one night recently as the guests of the comedian.

Bertram Marburgh has been engaged to support Clara Lipman in Marjory's Mother, an adaptation from Bliss and Thurner's La Mariage d'une Etourdie. Mr. Marburgh is to play the principal comedy role, which is to be a take-off on a celebrated American theatrical manager. The play opened Dec. 23 at the Apollo Theatre in Atlantic City.

The Girl That's All the Candy is a new musical comedy owned by a new firm, French and Garfield, who are also owners of Warrelly Park at Lansing, Mich. The play has been doing good business since Sept. 3 and is now in Iowa. B. M. Garfield, who is managing the company, has decided to go through to the Coast with it. With the company are B. M. Garfield, Harry Edgar, George A. Clark, Harry Lamont, Gerald Van, Ralph North, Harry Love, H. L. Richardson, Billy Shean, Win Pitt, Charles Creighton, Jim Creighton, Pansy Waldia, Ruth Berry, Laura Lewis.

McKee Rankin is preparing for the production of two plays by Mr. Lawford. The Woman of It is a modern play of New York life, which will be produced in New York in January and in which Mr. Rankin will feature Betsy Bourke, his California protegee. The second play is called Down South and, as its name suggests, deals with Southern types. It is booked for a Spring production. Mr. Lawford has just completed a third play to which he has given the title Army Blues.

Charles E. Bloomer has been resting during the holidays at his home in Philadelphia, Pa. Mr. Bloomer reopens his tour in Maxwell's Opera House, Saugerties, N. Y., Jan. 6, under the management of Grant Richardson.

Florence Gerald has been engaged for the part of Lady Murray in The Goddess of Liberty, which opened at Weber's Theatre Dec. 22.

The only musical play ever produced by Henry B. Harris is to be played at Easter under the title of The Skylark.

Josephine Lovett is to be Robert Edson's leading woman in A Man's Man, which opens in Syracuse Jan. 3.

The English pony ballet volunteered for the benefit of the religious school of the Temple Anache Cheseed of Harlem at the Belasco Theatre last Sunday. Others were Flora Zabelle and Madame Louise Voigt.

The Three Twine company were sent to Philadelphia Thursday morning from Baltimore to see the new Galtes show, Bright Eyes.

Clarence H. Mackay entertained the New York officers and staff of the Commercial Cable Company at the New Theatre Thursday evening in honor of the twenty-fifth anniversary of the company. Four hundred employees were present.

The class of 1910 of the Western High School gave a charming presentation of The Comedy of Errors, with Miriam Moss and Margaret Rice as the two Antipholi.

Miss Helen Taft and her mother attended a performance of Mrs. Albert Clifford Barney's play, The Man in the Moon, at the Belasco Theatre, Washington, on Wednesday.

Every child attending the Hippodrome Christmas Day and during the holidays received a colored picture book, "The Hippodrome Primer."

The Charles H. Wuern Attractions filed a petition in bankruptcy on Thursday, with liabilities \$24,833 and assets \$4,534.

The Gaiety Theatre was the scene of a brilliant theatre party on Thursday evening, Dec. 23, in honor of Miss Jean Roosevelt, debutante daughter of John Mills Roosevelt.

AUSTRALIAN STAGE NEWS

Shakespeare Popular in Sydney—Katherine Grey on Her Way Over—Caruso Declines a Princely Offer—Nellie Stewart in Sweet Nell of Old Drury—Gossip.

(Correspondence of The Mirror.)

SYDNEY, N. S. W., AUSTRALIA, Nov. 23.—Things theatrical have been jogging along much as usual during the past month and I have nothing of very great moment to record. The Shakespeare boom inaugurated by the Oscar Asche and Lily Brayton Company at the Criterion, show no signs of flagging. Othello, the present bill, will see the last nights of the season out.

At the Royal a revival of that great favorite, Sweet Nell of Old Drury, is drawing good houses and will be followed by a revival of Zaza. Nellie Stewart retains all that charm which marked her first appearance as Sweet Nell.

At Her Majesty's a revival of the Country Girl is to be followed by the comic opera of Havana.

Harry Rickards has returned to Sydney, and among other important engagements made during his absence are those of Houdini, the handcuff king; Madam de Dio, a dancer from the Continent and London; Bert Terrell, a Tyrolean yodler; The Willie Brothers, acrobats; Mlle. Liane de Lyone, from the Folie Bergere, Paris, whose act is associated with a bicycle and a billiard table; Henry Marte, an eccentric dancer; Martine Broca, from the New Hippodrome; Lily Langtry, serio comic singer; Vasco Alexander and Bertie, gymnasts.

Rickards, while at Blackport, Eng., heard Caruso and made the tenor an offer of £20,000 for twenty concerts in Australia. Caruso having no vacant dates for five years to come, declined the offer.

I have made frequent reference to the enterprise of the comparatively young firm of Clarke-Meynell-Gunn. A new partner has been recently acquired in the person of Milton Bode, who it is understood has a very large controlling influence in England. Mr. Bode is shortly to visit Australia with the object of discussing with his partners in the Clarke-Meynell-Gunn firm a project of opening a theatre in London.

Matheson Lang's Australian tour is timed to open May 20, next in Pete Hulin Britton (Mrs. M. Lang), and five prin-

cipals are to accompany the star, whose Australian repertoire will include The Passing of the Third Floor Back.

C. A. Wenman, Clarke-Meynell-Gunn's stage manager, during his visit to England has arranged for a new musical comedy company to produce The Arcadians throughout Australia. The company will leave London in January, 1910. Miss Giffain, Frank Lincoln and T. Walls are some of the principals of the new company.

George Willoughby's company will open at Melbourne Princess in February next.

David James, son of the original producer of Byron's Our Boys, and Amy Willard, will be in the cast of The Night of the Party, and Mr. Preedy and The Countess. Clarke-Meynell-Gunn will direct the organization.

J. C. Williamson's pantomime Company is back in Melbourne, after a tour of close on twelve months, during which 15,000 miles by land and sea have been covered.

Melbourne is to have two pantomimes at Xmas, Alladin at Her Majesty's and Babes in the Wood at The Kings. Harry Phydora, who has just returned from England and America, J. C. Campbell and Bob Barry, now on his way here from your side, are some of J. C. Williamson's principal pantomime engagements.

Katherine Grey, late of Daly's, New York, is now on her way to the Antipodes. Victor Champion will wield the conductor's baton when The Arcadians is produced in Australia.

The Hypocrites Company has terminated its tour and has been disbanded in Perth. W. A. James Lyndsay and Emily Fitzroy have returned to London. Miss Harvey, Frank Randall and the Deverells remain with Meynell and Gunn, and Harcourt Beatty and Gaston Mervale have joined Nellie Stewart's Company.

In my last letter I referred to the new theatre to be built at the Haymarket, Sydney. Since then the project has been made public of an even larger theatre, which it is intended to build in Oxford street.

E. NEWTON DALY.

THE YALE DRAMATICS.

Boucicault's London Assurance for This Year's Production—A Notable Record.

Yale's annual dramatic invasion of New York will this year occur on Monday and Tuesday evenings and Tuesday afternoon, Jan. 3 and 4, at the Waldorf-Astoria, when the Yale Dramatic Association will enact Boucicault's famous comedy, London Assurance.

The Yale University Dramatic Association has had a unique career and has set the pace in the dramatic line for other universities. It has revived many of the old comedies and several of the best modern plays, and gave the first performance in English of Ibsen's Pretenders. Last year the Association's production of Sheridan's farce, The Critic, was a notable success.

Every member of the cast for London Assurance is a veteran, save one freshman, who plays the minor role of a parlor maid. T. Lawerson Riggs, 1910, president of the Association, has had a part in every production since he entered college and plays Spanker. Last Spring he was Mistress Lord in The Merry Wives of Windsor, which was produced on the Yale campus at commencement time. He has previously appeared as Mrs. Dangle in The Critic, the County Squire in Revolver, Miss Prim in The Importance of Being Earnest, the daughter in The Amazons, and Marguerite in The Pretenders. His home is in Washington, D. C.

A. M. Hartwell, 1911, of Albany, is probably next in point of experience. He is considered especially good at taking girls' parts and has attained considerable fame as "Yale's leading lady." He, too, has been a factor in all Yale productions in the past three years.

Another likely "leading lady" has been discovered in the sophomore class in the person of W. C. Bullitt, 1912, of Philadelphia. He made his debut last Spring as Mrs. Page in The Merry Wives of Windsor. His special talent is an abundant supply of vivacity on the stage, which is just what the part of Lady Gay Spanker calls for. E. M. Woolley, 1911, and William deF. Manice, 1910, both of New York City, who take the parts of Sir Charles Courtly and Young Charles, respectively, are also veterans, as is Harold Oberbauer, 1910, of Pittsburgh, who is said to give a capital rendition of Max Harkaway, a bluff old country squire.

On Dec. 27 the Yale players appeared before President Taft and other alumni at Washington and will have a ten days' tour before coming to New York, appearing at Baltimore, Montclair, Hartford, Bridgeport, Poughkeepsie, and New Haven.

Frank Lea Short is again the stage director for the Association. C. P. Franchot, 1910, is the manager. The proceeds of the tour will go to the fund for a Yale University Theatre. The fund already amounts to \$8500. Last year Maude Adams and her company gave a flying matinee of What Every Woman Knows at New Haven for this fund, enriching it by \$2200. Miss Adams

is an honorary member of the Yale University Dramatic Association.

The music will be furnished by the Yale University Orchestra. The Yale Dramatic Association enjoys the unique distinction of having given in the first years of its existence a complete cycle of the English drama as follows: Pre-Elizabethan: The Second Shepherd's play; Elizabethan: The Fair Maid of the West, by Thomas Heywood; old comedy: Sheridan's The Critic, and Goldsmith's Good Natured Man; Victorian: Tom Taylor's New Men and Old Acres; Modern: Pinero's The Magistrate. Following that cycle, a varied list of plays has been given, each selection showing good judgment. Each play revived is published by the students in book form, thus helping to increase interest in the literary side of the stage.

London Assurance was first acted in 1841, in London at Covent Garden Theatre, with such famous players as Charles Matthews, William Farren, Madame Vestris, Mrs. Nesbit and Alfred Wigman in the cast and ran 69 nights, a phenomenal success for those days.

CHRISTMAS ON THE RIALTO.

The deaf and dumb children of the Royal Cross School at Preston, England, gave a performance of the pantomime Cinderella on Christmas Day. The performance lasted more than two hours and is described as excellent in every way, including the dances,

which were performed with rhythmic accuracy by the children watching the baton of the conductor. The interest never flagged.

E. E. Rice inaugurated his management of the Carnegie Lyceum as a Children's Theatre Christmas Day by entertaining 200 children from the Presbyterian Day Nursery as guests of a performance of Cinderella, which is to be presented twice a day at the Lyceum till further notice.

Caruso, the tenor, played the part of a liberal Santa Claus to the attachés of the Metropolitan Opera House, Christmas morning, when he opened a large box in his dressing-room and distributed about \$3,000 worth of presents. No one was forgotten by the generous tenor.

The Maori Troupe of aborigines appearing at the Hippodrome observed Christmas by presenting one of their native costumes in the latest fashion each to Manager F. B. Fitzpatrick, Stage-Manager R. H. Burnside, and Press Representative Mary Marble.

The chorus members of The Chocolate Soldier of both sexes gathered on the stage of the Casino Theatre after the last curtain had fallen Christmas night, and presented Director A. De Novellis and Stage-Manager Cheeseman each with a gold pocket knife set with diamonds and rubies.

Adeline Gence, of The Silver Star, at the New Amsterdam Theatre, gave a Christmas party at the Knickerbocker Hotel, where she resides. The affair took place in the rooms of the artist. The guests were confined to the twelve dancers who appear with Gence in her production and to A. Token Worm, the general representative of the Shuberts, who was the only male person present. Mr. Worm and Miss Gence both claim Denmark as the land of their nativity.

THE FARNUMS AT A BENEFIT.

The Farnum family will appear at a benefit at the Hackett for a charity in Buckport, Me., their native town, immortalized by the late Richard Golden in Old Jed Frothy, some time next month. At the special matinee at the Hackett the father of the Farnum brothers will lead off with a specialty followed by Dustin and Marshall Farnum in the shooting scene from The Virginian. William Farnum giving the principal speech from The White Sister, and Dustin closing with an exhibition of card tricks not shown in Cameo Kirby.

THE GLOBE THEATRE

Charles Dillingham's new theatre, the Globe, at the north end of Longacre Square, above Forty-sixth Street, will open Monday evening, Jan. 10, with Montgomery and Stone in The Old Town, by Gustav Luders and George Ade. Mr. Dillingham will produce all his new plays at the Globe. Among Mr. Dillingham's forthcoming productions are The Divorced Wife, by Victor Leon and Leo Fall; Tribby, with music by Leslie Stuart; The Echo, by William Le Baron and Deems Taylor; Die Sprudelfee, a Viennese comic opera, and The Life of the Party, by Alfred Athia.

RETURNING TO AMERICA.

Mr. and Mrs. Priestly Morrison sailed from Sydney, Australia, on the Friedrich der Grosse on Christmas Day to Cairo, Egypt, and will go thence to Naples and thence through Italy, Switzerland and France to London, from which city they will sail about April 5 for New York. Mr. Morrison remained in Australia four months longer than the time arranged for in his original contract.

CHARLOTTE WALKER'S NEW PLAY.

Just A Wife, by Eugene Walter, the play in which David Belasco will present Charlotte Walker this season, will open in Cleveland, Jan. 17, and will come to the Belasco Theatre early in February. Rehearsals of the play began Monday, Dec. 20. In the cast are Edmund Breese, Amelia Gardner, Ernest Glendening, Frederick Burton, and Bobby North.

A BERLIN SENSATION.



Here is a picture of a sensational appearance at the Wintergarten, Berlin. It shows Miss Orford and her two trained elephants.

The act is considered as disclosing the highest order of elephant training yet seen, and even in the picture inspires wonder.

BOOKS AND MAGAZINES.

A BOOK OF OPERAS, THEIR HISTORIES, THEIR PLOTS, AND THEIR MUSIC, by Henry Edward Krehbiel. The Macmillan Company, New York. Price, \$1.75 net.

An extremely interesting work, which reads like a novel, for necessarily it deals with the struggles, the romances and lives of men who have accomplished great things in opposition to tremendous forces. But the work is anything but biographical. What makes Mr. Krehbiel's writings different from those of others in the same field is the side lights which he casts upon the subjects he analyzes and the illumination, textual, philosophical and expert, which he supplies at every stage to promote an intelligent understanding and comprehensive knowledge of his themes. These consist, now of historical, now of musical annotations and explanations, that enable us to comprehend the motives and meanings and the whole significance of a composer and his work. Mr. Krehbiel writes in the character of an investigator rather than a commentator making up his chapters on The Magic Flute, Don Giovanni, Fidelio, Faust, Medea, the Wagner operas and Hansel and Gretel in so collated as to appear practically new—and to the great majority of readers is new. The volume consists of 345 pages, illustrated with excellent half-tones, a number of them rare reproductions, and with musical annotations explaining his critical investigations of particular themes. As illustrating the scope of the book, it is enough to call attention to the portrait of Lorenzo da Ponte, the librettist of Don Giovanni and Nozze di Figaro. The proofreader, however, shows less respect for Beethoven than does the author, in passing so flagrant an error as the division of the name thus: Beeth-oven instead of Beethoven, which is as if you divided the name of the Bard of Avon Shakesp-eare.

THE ART OF THEATRICAL MAKE-UP, by Cavendish Morton. The Macmillan Company, publishers. Price, \$2.50 net.

In "The Art of Theatrical Make-up" Mr. Morton bases all his statements on his own experience and on the observation of other actors' methods. He had the good fortune of being able to watch Sir Henry Irving, Sir Herbert, Charles Warner, Franklin McLeay, and M. de Max making up, and in several instances of hearing their methods explained. The book is divided into twelve chapters, each fully illustrated by Shakespearean make-ups, and treats the subject in a detailed and clear manner. Altogether "The Art of Theatrical Make-up" is an artistically conceived work.

STORIES FROM BEYOND THE BORDERLAND, by Hudson Tuttle and Emma Root Tuttle. The Tuttle Publ. Co., Berlin Heights, Ohio, 1910.

This is a collection of religious, semi-religious and fantastic tales of no definite characteristics and conforming to no exact system of arrangement. There are also some fables and fairy tales, and the whole is predominantly for children, though "Missionary Effort on Oson Island" is a tale of thrilling adventure. The Christ of the Andes is a four-act drama by Clair Tuttle dealing with a political intrigue and developing love story. The scene is South America of the present day.

The Christmas number of Town Topics carries the usual number of attractive features, including a little play, Honor Among Thieves, by Miriam Michelson, author of The Bishop's Carriage; "Some Tendencies of Modern Drama," by Blanche Bates; "The Drama in England," by Sir Herbert Tree; and "The Poetic Drama," by E. H. Sothern. Probably the most striking thing in the number, however, is an essay by Percival Pollard, "Way for the Wild Man," in which that searching analyst of literature notes and comments characteristically upon the renaissance of the dominantly physical man as the favorite of the fair in fiction.

The Christmas number of the St. Louis Mirror surpasses all former numbers of that remarkable journal, which easily stands at the head of publications of its class in the West. If it is not superior to anything of the kind in the East. The good things preferred are too many to here set down even by title, but one of the stories, "A Crystal," by Lucile Erskine, should be noted as a work of surpassing art. One must express admiration, too, for the reflections of the editor and creator of this journal, William Marion Reedy, in his introductory columns, entitled "My Random Reading." These surveys of literature are occasional with Mr. Reedy in The Mirror, and they always are fascinating. He is a student with an exceptional breadth of vision, an unerring taste for the best as it relates to human development, the penetration and candor of a mentor who does not assume the function, and the informing mind of a philosopher. Moreover, he is a wit of the best order, and his style is something that suggests a rare personality.

Vol. 1, No. 7 of the Amateur Player, a monthly publication in the interests of amateur Theatians, was a special Thanksgiving number. Since the Amateur Player is still in its infancy this number was devoted largely to an exposition of the aim of the paper. The editorial section is devoted almost entirely to promises for future numbers. A correspondence section, a magic and conjuring section, and an answer column are well handled.

The current New Shakespeareans is a valuable number in that it contains a full exposition of the discoveries of Charles William Wallace, Ph.D., in the London Public Records Office as to Shakespeare's relations with the Globe and Blackfriars theatres.

NEW INCORPORATIONS.

Companies of Various Kinds Formed for the Purpose of Promoting Amusements.

Certificates of incorporation for the following theatrical and moving picture enterprises were filed with the Secretary of State at Albany the past week:

Florence Davis Company, New York; to own and operate theatres and other places of amusement and to produce and exploit dramatic and musical plays, and to own and dispose of copyrights, scenery, properties, etc.; capital, \$1,000; directors, Florence Davis, Arthur G. Delamater, 1416 Broadway; Mayer C. Goldman, 116 Nassau Street, New York City.

Jack Levy Agency, New York; to operate the theatres, produce plays and vaudeville sketches, and maintain a theatrical booking agency; capital, \$1,000; directors, Jack Levy, Samuel Levy, 140 West Forty-second Street; Arthur Dreyer, 154 Nassau Street, New York City.

American Hippodrome Company, New York; to construct and manage theatres or otherwise maintain places of amusement and present theatrical vaudeville and operatic attractions and to conduct amusement parks and moving picture attractions; capital, \$25,000; directors, Henry S. Salisbury, Hollis L. L. Edward P. Cole, 115 Broadway; Paul H. Liebler, 1547 Broadway; H. J. Forham, 154 Nassau Street, New York City.

Edison Amusement Company, Brooklyn, N. Y.; to conduct vaudeville performances and to construct theatres for that purpose; capital, \$5,000; directors, Jacob Charney, 512 Forty-eighth Street, Brooklyn; Herman Morgenstern, 21 Eldridge Street, New York City.

Bryant Amusement Company, New York; to build or lease theatres, etc., and provide for the production of operatic and dramatic offerings; capital, \$10,000; directors, Frank H. Leachner, Timothy J. Kilday, 26 Cortlandt Street; Bradford Butler, 141 Broadway, New York City.

Stapleton Amusement Company, Brooklyn, N. Y.; to engage generally in the theatrical and moving picture business; capital, \$5,000; directors, Henry Hyams, 2121 Broadway; Henry Kraus, 351 Washington Avenue, Brooklyn, N. Y.

Metropolitan Moving Picture Company, New York; to own and operate theatres devoted to the presentation of moving pictures; also other places of amusement; capital, \$1,500; directors, Augustus F. Groll, 616 Lexington Avenue; William J. Hunter, Lawton B. Garfield, 106 Fulton Street, New York City.

Eden Theatre Company, New York; to maintain theatres and other places of amusement and to present plays, vaudeville and moving pictures; capital, \$50,000; directors, Albert O. Lewis, 68 Lenox Avenue; William H. Newcomb, 230th Street and St. Nicholas Avenue; Lewis Leach, 133 West 118th Street, New York City.

Wallace Bill Posting Service, Oswego, N. Y.; to do a general theatrical business, bill posting and baggage transfer business; capital, \$5,000; directors, Joe A. Wallace, Elizabeth L. Wallace, Alma I. Slattery, Oswego, N. Y.

Greenough Company, of New York, has also been incorporated to publish sheet music and musical compositions; capital, \$5,000.

and these directors: M. Park Parker, Bertram H. M. Hewitt and Frederick Miller, Montclair, N. J.

THE STORM CAUSES DELAYS.

Owing to the blizzard of Saturday and Sunday and the consequent delay of trains, the many companies which were booked to move Christmas night were greatly inconvenienced. Charles Frohman was obliged to charter special trains to send his huge musical production, *The Arcadians*, and his Israel company, to Philadelphia, and the Arsene Lupin company to Chicago. Francis Wilson came to town from Philadelphia eight hours late. The Commanding Officer was also late. A Little Brother of the Rich arrived none too soon for last night's performance. The Next of Kin and the Fires of Fate were also several hours overdue on their arrival. Arnold Daly and his company in *Know Thyself* spent six hours Christmas night on a train between Trenton, N. J., and New York. This delay, however, was the result not so much of the storm as of the accident to the Congressional Limited near New Brunswick, N. J. There was much hustling about and telegraphing on the part of managers, who feared that a delay in arrival might have meant no performance last night.

THE CITY BREAKS RECORDS.

The City, Clyde Fitch's last play, produced by the Messrs. Shubert for the first time in New York on Tuesday evening, Dec. 21, has broken all metropolitan records for series drama, offered without any "star," in the final and absolute test of immediate box-office receipts. The City opened on Tuesday evening to business of \$450. On Wednesday evening the business jumped no less than \$800, to \$1,250. Such an increase within twenty-four hours is an unparalleled phenomenon for serious dramatic offerings, and is especially amazing when one considers that it occurred during the week before Christmas, ordinarily the duller week on the theatrical calendar.

THE VIOLATORS PRODUCED.

A new play by Fred Y. Greene, Jr., was produced by Wright Huntington at the Grand Theatre, Terre Haute, Ind., Dec. 22. The press predicts a great success for it everywhere. Wright Huntington, Fannie Garland, Louise Gerard, Victor Browne, Harry Plympton, Eunice Fawcett, and Charles Peyton were among the cast. The theme of the play deals with present day social conditions and employs many novel situations and startling climaxes.

THE CALL

Leander Sire produced a new play called *The Call*, by Joseph Byron Totten, in Kingston, N. Y., Christmas night. It is a drama of life in Mexico in three acts. There are but four characters in the play.

AT THE NEW THEATRE.

L'Histoire du Pierrot, a pantomime in three acts and twenty scenes, will be one of the offerings at the New Theatre Dec. 28 in conjunction with *Cavalleria Rusticana*. The pantomime, by Mario Costa, has had a great vogue in Europe and ran for twenty-nine months in Buenos Ayres without interruption. Savarico, ballet master of the Metropolitan Opera House, who has appeared 700 times as Pochinet, will be in the cast, with Rita Sacchetto and Lucette de Lievin.

Don, a modern comedy by Rudolph Besier, will have its American premiere at the New Theatre Thursday evening. A one-act play called *Liz*, the Mother, by Frederick Fenn and Richard Pryce, will accompany the production of Don. The playlet has seven characters, which will be taken by Messrs. Newcombe and York, Master John Tansey, and Misses Busley, Russell, Forbes-Robertson, and Lawton. The cast announced for Don is Mrs. Harriet Otis Delenbaugh, E. M. Holland, Beverly Sitgreaves, William McVey, Leah Bateman-Hunter, Margaret Fareleigh, Matheson Lang, Thais Lawton, and Louis Calvert.

Messrs. Fenn and Pryce wrote "Op-of-me-Thumb," which Maude Adams used as a curtain raiser a few seasons ago.

WILLIAM SEYMOUR'S BIRTHDAY.

William Seymour, who is well remembered by Bostonians from his long connection with the old Boston Museum stage management and later with the Tremont Theatre, Boston, completed his forty-seventh consecutive year of active service on the stage Dec. 18. He was born in New York on Dec. 19, 1855. For thirty-seven of the forty-seven years of activity on the stage Mr. Seymour has been a stage-manager and producer, beginning with his appointment on Jan. 1, 1873, by the late Lawrence Barrett as stage-manager of the Varieties Theatre in New Orleans, La. He joined the old Boston Museum Stock company in August, 1879, a little more than thirty years ago, and he owns frankly that his services at that former house was one of the very happiest periods of his career. In 1880, when the Tremont Theatre, Boston, was built, he went there and remained a number of years. Mr. Seymour is now in New York, where he represents the Charles Frohman theatrical interests. His wife is Mary Davenport, sister of the late Fanny Davenport, and at one time in the stock company at the Boston Museum until her retirement from the stage.

CHARLES WYNDHAM HERE.

Sir Charles Wyndham, accompanied by Mary Moore, arrived on the *Lusitania* from Liverpool last week for a three months' tour of the United States in *The Mollusc*. They will play a short engagement at the Empire, following Maude Adams' special engagement in *What Every Woman Knows*. Sir Charles was a surgeon in the Union army during the Civil War, and looks forward with pleasure to a visit to old scenes in the South. Since his departure from this country last summer he has appeared but once in London, for a benefit given at his own theatre. Sir Charles corrected a statement that this would be his farewell visit.

ROBERT EDESON IN A MAN'S A MAN.

Robert Edeson's tour in *A Man's A Man*, under the management of Henry B. Harris, will begin at Syracuse, N. Y., Jan. 3. Mr. Edeson's tour will take him to the Pacific Coast, a part of the country which he has not visited in three years. The cast includes Menfee Johnstone, Joseph Rawley, Howard Hall, Lawrence Windom, James Grady, Josephine Lovett, Blanche Weaver, Helen Macbeth, Maggie Holloway Fisher, Cordelia Macdonald, Eleanor Sheldon, Elsa Lorimer. The play is by Anna Steese Richardson and Leslie Fridenberg.

NANCE O'NEIL SUE.

Two process-servers obtained admittance to the rear of the Stuyvesant Theatre last Thursday evening, and entering the dressing-room of Nance O'Neil, served papers on her in a suit brought by McKee Rankin, requiring her to show cause why she should not appear under his exclusive management for a term of years. It was shortly before the curtain was rung up on the first performance of *The Lily*, in which Miss O'Neil scored a decisive hit that same evening, although her experience was violently unnerving. Miss O'Neil must appear in court today to make answer to the suit.

THE FIRST NIGHT.

Lillian Russell opened in her new play, *The First Night*, in Philadelphia Christmas night. In the cast are Susanne Westford, Millicent Evans, Leonora Oakford, Julius McVicker, Sidney Booth, and George E. Mack. The play is an adaptation by George V. Hobart of *Der Halbe Dichter*, from which Nancy and Company, the play in which Ada Rehan appeared, was taken. Mr. Hobart has modernized the play by introducing the telephone and automobile.

MEETING OF THEATREGOERS.

At a meeting of the Theatregoers' Club of America Sunday evening, Dec. 26, an interesting entertainment consisting of piano solos by Frances Greene, harp solos by Isa Latish, cello selections by George Rogoroy, and readings by Katherine Butler and Ede Erskine Greville pleased a large gathering. Senator Charles A. Towne acted as toast-master at the dinner. George Rogoroy was guest of honor.

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ALBERT LANDO

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FISKE O'HARA IN BROOKLYN.

Last Friday night at the Grand Opera House in Brooklyn, where Fiske O'Hara was presenting Theodore Burt Sayre's Irish drama, *The Wearing of the Green*, the performance was attended by several hundred members of the Ancient Order of Hibernians. At the end of the third act a committee visited Mr. O'Hara in his dressing-room and, as a token of esteem, presented him with a gold medal, on which was inscribed "To Fiske O'Hara from his Brooklyn friends." After the performance Mr. O'Hara was entertained at a supper in a local hotel, during which there were many speeches and songs.

THE CLIMAX INJUNCTION.

Joseph Weber explained his side in the controversy between himself and William Lawrence over the profits of *The Climax*, Dec. 23. He obtained an order from the Supreme Court requiring Lawrence to show cause why the injunction secured against him by default should not be vacated. Weber claimed that Lawrence's ideas of the profits of the play were greatly exaggerated and that instead of drawing \$35,000, which Lawrence claimed he drew as salary, he received only \$12,700.

APPLICATION FOR INJUNCTION.

Walter F. Lawrence yesterday applied for an injunction to restrain the Shubert Theatrical company from turning over to F. Ray Comstock the Comedy Theatre in New York on Jan. 3. Mr. Lawrence contended that by written and verbal contracts he was to have the theatre for the production of Mr. Butties, with Henry E. Dixey. The Shuberts claimed that it had been specified in the contracts that the corporation's relations with Lawrence should be terminated on the payment to Lawrence of \$2,500. They claim that such payment had been repeatedly tendered to Lawrence.

MEETING OF PRODUCING MANAGERS.

The second quarterly meeting of the year 1909-10 of the National Association of Theatrical Producing Managers was held in the Nimrod room of the Hotel Astor, Dec. 21. The president, Henry B. Harris, read a long paper, in which he covered all the recent happenings pertinent to managers. In turn he took up the question of strikes of stage hands, railroad rates and regulations, transfer and advertising graft, piracy, and contracts. A resolution of regret on the death of Mrs. Fernandez was adopted.

ACADEMY ALUMNÆ MEETING.

The executive committee of the alumnae of the American Academy of Dramatic Arts will meet on Friday, Dec. 31, at 2.30 o'clock, and at 3.30 there will be a business meeting, after which the usual weekly meeting will be held with a reunion of members and their friends.

ARE YOU A SUFFRAGETTE?

Florence Davis opened her tour in *Are You a Suffragette*, a modern comedy by Frederic Arnold Kenner, at the Academy of Music, Richmond, Va., Christmas Day. Both play and star were received well. The cast includes William H. Claire and Horace Porter.

THE WATCHER.

The Shuberts presented a new play called *The Watcher*, by Cora Maynard, Christmas night in Baltimore. In the company are John Emerson, Catherine Countiss, Percy Haswell, Marion Ballou, Malvina Longfellow, and Thurlow Bergen.

GOSSIP

Maude Adams will remain at the Empire Theatre in *What Every Woman Knows* until Jan. 15. On the following Monday Sir Charles Wyndham and Mary Moore will give sixteen performances of *The Mollusc*, which will be Sir Charles' farewell to the New York stage. Jan. 31 Ethel Barrymore will appear in *Pino's Mid-Channel*, to be followed by a series of productions with a company that will have no star, beginning its engagement March 28.

Students of Fordham University gave a performance of *King John* in the auditorium of that institution Dec. 21, and were accorded high praise for their excellent work. Hubert was played by Albert J. King, Falconbridge by Philip A. Mylod, John by Vincent Harcourt Isaacs, and Arthur by Felix H. Dixon.

Theatregoers of a generation ago recognized in Lisle Bloodgood at the Grand Opera House, Brooklyn, last week, an old favorite, formerly known as Lisle Riddell. She was with Fiske O'Hara in his new play, *The Wearing of the Green*.

After an absence of three seasons, Clara Lipman returned to the stage Wednesday,

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Dec. 22, at Atlantic City, in Marjorie's Mother, a free translation of Alexander Bisson's *Marriage of a Star*. Louis Mann figures as her manager. Miss Lipman's role is that of a brilliant Parisian actress who tries to learn English in order to appear as a star in America. The cast includes Consuela Bailey, Albert Parker, Bertrand Marburgh, Claire Sydney, Lena Lorraine, Harry Burkhardt, Fred Montague, Mary Gillis, and Alda Cortelyou.

The first public telephone installed in a New York theatre is in operation at the Casino, and the Shuberts contemplate extending the service to all their theatres.

Fred Nible has returned to the vaudeville stage under William Morris' direction to tell of Africa, from Cape to Cairo. The travel-talker opened in New Orleans Dec. 20.

The Messrs. Shubert have announced their intention to build another theatre on the north side of Forty-third Street, just west of Seventh Avenue, a site now occupied as a sanitarium. It will front 64 feet on Forty-third Street and will seat 732 persons. The estimated cost is \$150,000.

Charles Frohman has secured all the time of the Knickerbocker Theatre for next season to keep *The Dollar Princess* there all of this year and next.

The sophomore class of Fordham College attended last night's performance of *His Name on the Door* at the Garden Theatre.

Charles Frohman is busy this week. Last night he attended the first performance of his new opera, *The Arcadians*, at the Forrest Theatre, Philadelphia. To-day and tomorrow Mr. Frohman will supervise rehearsals of William Collier's new play, *A Lucky Star*, which opened at the Chestnut Street Opera House, Philadelphia, last night, and Friday he will see the first dress rehearsal of Billie Burke's new play, *Mrs. Dot*, which occurs at the Broad Street Theatre.

Robert Mantell and Marie Booth Russell gave a Christmas party for their company at Atlantic Highlands. Among those who enjoyed a sleigh ride and a dinner were Ethelbert Hale, Lorraine Frost, Edith Campbell, Fritz Liebler, Guy Lindsay, Oscar Pfeiffer, L. R. Lytton, John Byron, and George Stillwell.

All other bookings for the Lyric Theatre have been canceled in order that the engagement of *The City*, Clyde Fitch's last play, may be unlimited. It is confidently expected that *The City* will have a phenomenal run.

Low Fields announces that *The Midnight Sons* will celebrate its final week at the Broadway Theatre by offering two extra matinees in addition to the regular Wednesday and Saturday afternoon performances. One of these matinees occurred yesterday and the other will come on Thursday.

Marie Tempest will make a tour of the principal American cities at the close of her six weeks' engagement at the Lyceum Theatre. She will play a short engagement in New York at the end of her tour. To make this tour Charles Frohman has arranged for the release of Miss Tempest's engagement in London next May.

Norman Gordon Lennox, son of Marie Tempest (Lady Gordon Lennox in private life), was a passenger on the *Lusitania*, arriving Friday, Dec. 24, to visit his mother.

NEW ZEALAND THEATRES.

Marked Success of the Julius Knight Company

—Old Favorites Well Received—Gossip.

(Special Correspondence of The Mirror.)

WELLINGTON, Nov. 27.—The Julius Knight Dramatic company closes what has been a phenomenally successful tour of the Dominion at the Wellington Opera House on Dec. 7, sailing next day for Sydney, where they open on Boxing Night in The Corsican Brothers.

The New Zealand tour of Harry Rickard's company, headed by Rosina Casselli and her performing dogs was not a great financial success.

Edwin Geach's Dramatic company is at present playing the West Coast of the South Island to moderate business.

Polard's Opera company, which is playing the "small" of the North Island just now to fine business, has Miss Hoot of Holland in active rehearsal, having secured the New Zealand rights of the piece from Messrs. Clarke, Meynell and Gunn.

The Fullers will have two theatres running continuously in Wellington early next year—the Royal with vaudeville, and His Majesty's with pictures.

It is stated that Wellington will shortly have another theatre, which will be the largest in the Dominion.

There are still a host of picture shows in the Dominion. Some of them continue to flourish successfully, but a number of them are having a pretty hard time of it.

The New Zealand tour of J. C. Williamson's Dramatic company, which opens at Dunedin this evening, has been curtailed somewhat. It was originally intended to finish at Auckland on Feb. 17, but now it closes in Wellington about Jan. 6.

The Fullers have got a strong company together for the opening of the vaudeville season at the Royal on Dec. 20.

Ben Fuller returns from his world's tour on Dec. 10.

The Wellington season of the William Anderson Dramatic company was only fairly successful. After a season in Auckland the company play the West Coast. The tour will extend over some five months.

Branscombe's Scarlet Troubadours opened a farewell tour of the Dominion at Nelson on Nov. 25. They sail for London on April 10.

J. C. Williamson's Musical Comedy company open a tour of the Dominion at Auckland on Boxing Night. Repertoire: The King of Cadonia, Havana, The Country Girl, and the ever green Belle of New York.

ANDREW SMART.

LETTERS LIST.

Members of the profession are invited to use this Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters addressed for 30 days and uncanceled will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Asquith, Mary, Mabel Ash, Louise Alexander, Mrs. Geo. Atterbury, Tess Allen, Mrs. J. Albertson, Madeline Archer, Helen M. Albert, Kelly Angell.

Arnold, Margaret, Sophie Brandt, Beanie Bonile, Julia Booth, Florence M. Burnam, Alice Baxter, Charlotte Bertwistle, Vivian Bulmer, Madeline Burkhardt, Bettina Bruce, Beanie Browning, Florence S. Bece, Eleanor Barry, Ella Baker, Ada Lee Bascom, Anna L. Bole, Nina Brand, Sally Boyd, Leslie Bingham, Dorothy G. Brown, Gertrude Bonhill, Ray Beveridge, Ethel Harrington, Mabel Bell, W. Kate Bourne, Marie Berger, Nellie Butler.

Clifton, Ethel, Marie Curtis, Constance Crowley, Kathleen Clifford, Mrs. W. W. Cullison, Mary E. Clark, Mrs. C. Edwin Corwin, Mrs. L. C. Cullison, Frances Comstock, Dorothy Chester, Leah Cutler, Coralie Clifton, Clara Clifton, Mabel Cooper, Ethel Chappell, Cecelia B. Castelle, Minerva Courtney, Mrs. Byron Chandler, Lillian Cavette, Viola Clark, Virginia Clay, Helen M. Carlton, Dorothy Courtney, Anna Cleveland, Constance Collier.

Dahl, Helen, Cornelia Dean, Jane C. De Lange, Norma De Argo, Marion Dean, Eda Dean, Helen De Monde, Ida Darling, Dorothy Davies, Caro Dumont, Reba Dale, Mayme Du Pont, Pauline De Vere, Henrietta E. Dreyer, Margaret Davis, Laura D. Dunn, Helen Douglas, Louie Dacre.

Elton, Jane, Mollie Early, Eleanor Earl, Virginia Elwood, Agnes Everett, Rose Eytling, Nellie Elwig.

Fletcher, Marjorie, Gilberta Faust, Nellie Fallon, Lillian F. Fraser, Alvin Fay, Mary Faber, Lillian Floyd, Eva Fay, Vera Francis, Alvin V. Fay, Mrs. Chas. Fulton, Estelle S. Faussett, Beth Franklin.

Gardner, Amelia, Alice Garden, Georgia K. Griffin, Mollie Hill, Marjorie Gordon, Kate Gwyn, Helen Gilmore, Franklin Giale, Leta Gilmore, Florence Gale, Marion Glen, Ida Granum, Gay Godfrey, Lucille Gardner, Carolyn Greenfield, Susette Gordon, Mae Guyer.

Hays, Catherine J., Martha Hansford, Elizabeth Holmes, Kittie Hoffman, Bertha Hartman, Helen Harcourt, Irene Holman, Vera Hamilton, Mrs. W. Hanna, Florence L. Henderson, Gertrude Hoffman, Margaret Hagen, Charlotte Harrington, Frances Hemrie, Mrs. Franklin Hall, Adelaide Harland, Daisy Howard, Trilzie Harris, May Harris, May Hastings, Christine Hill.

Johnson, Elizabeth, Ada Jones.

Kimball, Virginia, Maude Knowlton, Mrs. Geo. S. Knight, Karen Kremler, Josie Kennedy, Josephine M. Knoll, Marion H. Kemp, Adele Klier, Ray Kohn.

Lynn, Helen, Mrs. Hubert Labadie, Harriette B. Lawrence, Lucille L. Verne, Alberta Lee, Gertrude Lennox, Florence Lorraine, Madeline Le Marie, Lucille Loring, Jane Lloyd, Edith Lennox, Helen L. Nole, Mary Lahay, Florence Langdon, Jeannette Lowrie, Clara La Mar, Lena Lehman, Lena Lorraine, Lucille Lesson, Mrs. Las Levy, Lulu Lester.

Mentum, Marie, Virginia Millman, Dora Mason, Gertrude Manning, Betty Mears, Mabel Manning, Norine Miller, Violet Mansfield, Ida

J. Marion, Maxine Miles, Marjorie Maxwell, Helen Mansfield, Adelaide Meinotte, Helen Mearns, Kate McLaurin, Anna McFarland, Helen McCabe.

Norman, Ida M., Christine Norman, Lillian E. Norris, Alice Nielsen, Edna Norman, Jeanette Nelson, Martine Nielsen, May A. Naudain.

Oakes, Helen, Jane Oakes.

Pettes, Marie, Nan Parkhurst, Thelma Pinder, Helen Pingree, Bea Prentice, Jean Parks, Ida Palmer, Gussie Penta, A. Parke Patton, Gertrude Perry.

Ricketts, Ethel, Adele Rafter, Ada Rivers, Marguerite Rutledge, Esther Rutland, Margaret Robinson, Egleston Robb, Lea Remonde, Marian Roth, Margaret R. Richey, Louise Reed, Gay Rhea.

Sherwood, Josephine, Marion Sherwood, Louise Southern, Sallie Stembler, Jane Stuart, Dundas Slater, Mary Sarjent, Marie Savage, Mae Sincle, Marie Stanwell, Emily Swash, Avita Sanchez, St. Felix Sisters, Susanna Selgel, Mrs. Wm. J. Scallan, Mary Stockton, Sylvia Starr, Florence Smith, Ethel Strickland, May Storey, Hilda Spoon, Jessie B. Stirling.

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Zinck, Johann B.

DATES AHEAD.

Received too late for classification.

AMSDEN STOCK (Chas. G. Amaden, mgr.): Winchester, Ind. 3-5, Washington 10-15.

ARLISS, GEORGE (Harrison Grey Fluke, mgr.): Pittsburgh, Pa. 3-5.

BUSTER BROWN (Western: E. H. Pittsburgh, mgr.): Lynchburg, Va. Dec. 31, Roanoke 1, Hagerton, Md. 3, Frederick 4, Gettysburg, Pa. 5, Chambersburg 6, Carlisle 7, Harrisburg 8.

CALIFORNIA GIRLS: Canton, Ill. Dec. 28.

COLONIAL STOCK (Harry H. Overton, mgr.): St. Louis, Mo. Dec. 25—Indefinite.

CRITICISM THEATRE (Klimt and Gasulo, mgrs.): Chicago, Ill. Dec. 19—Indefinite.

DARIO, SENOR (W. W. Shuttleworth, mgr.): Marion, O. Dec. 27, 28, Findlay 31, 1.

DREW JOHN (Charles Frohman, mgr.): Boston, Mass. 3-5.

FAUST (Trumbull and Govey, mgrs.): Maderia, N. Y. Dec. 28, Albion 29, Perry 1, Dunkirk 3, Johnsonburg, Pa. 5.

PIGMAN, MAX (John Cort, mgr.): Tacoma, Wash. Dec. 28, Victoria, B. C. 29, Vancouver 30, 31, Bellingham, Wash. 1, Seattle 3-5.

GIRL THAT'S ALL THE CANDY (B. M. Gargeld, mgr.): Rock Rapids, Ia. 3, Canton, S. D. 4, Le Mar, Ia. 5, Sibley 6, Laverne, Minn. 7, Pipestone 8.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Kansas, Kan. Dec. 28, Coffeyville 30, Ottawa 31, Topeka 1, Junction City 3, Abilene 4, Emporia 5, Hutchinson 6, Trinidad, Colo. 7, Raton, N. Mex. 8.

HARVEY STOCK (Northern: J. S. Garside, mgr.): Marshalltown, Ia. Dec. 25-2, Muscatine 3-5.

HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Blue Rapids, Kan. Dec. 27-29.

KEYS SISTERS STOCK: Salem, O. 3-5.

MAHER, PHIL STOCK (Leslie E. Smith, mgr.): Oronoco, N. Y. 3-5.

MANHATTAN OPERA (Robert Kane, mgr.): Chattanooga, Tenn. Dec. 27-31, Birmingham, Ala. 1, Columbus, Ga. 3-5.

MISS PETTICOATS: Big Rapids, Mich. Dec. 28, Traverse City 30.

MORRY STOCK: Waterloo, Ia. Dec. 25—Indefinite.

NORTH BROTHERS STOCK: Appleton, Wis. Dec. 26-2.

RAYMOND, THE GREAT (Maude F. Raymond, mgr.): London, Eng.—Indefinite.

SPRINGFIELD OPERA HOUSE STOCK: Springfield, U.—Indefinite.

STEWART, MAY (J. E. Clise, mgr.): Houston,

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Tex. 2, Bay City 3, Victoria 4, Casco 5, Hallettsville 6, Yonkers 7, Gonzales 8, TAYLOR STOCK (H. W. Taylor, mgr.): Pittsburgh, Pa. Dec. 27-1, Middletown, N. Y. 3-5.

TODD AND PHRIS MUSICAL CO. (Alma Todd, Jr., mgr.): Racine, Wis. Dec. 30-1, Chicago, Ill. 2, Michigan City, Ind. 3-5.

UNCLE DAVE HOLCOMB (Wm. Lawrence, mgr.): Sandusky, O. 1, Ashland 3, Mt. Pleasant 4, Findlay 6, Bowling Green 7, Tiffin 8.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Hamilton, Ont. Dec. 28, 30, St. Catharines 31, Brantford 1, Guelph 2, Stratford 4, Berlin 5, Galt 6, Lindsay 7, Peterboro 8.

UNCLE ZEMKE (Talmage Crawford, mgr.): Murfreesboro, Tenn. Dec. 29, Tallahoma 30, Sparta 31, McMinnville 1, Winchester 3, Fayetteville 4, Lewisburg 5, Polaski 6, Lawrenceburg 7, Florence, Ala. 8.

WHYTE, DRAMATIC (Chas. P. Whyte, mgr.): Chandler, Okla. Dec. 30-1, Pawnee 3-6, Stillwater 6-9.

IN THE CHICAGO THEATRES

Madame X Continues the Reigning Hit—Opie Read Has Written a New Play—The Kissing Girl Holds On—Lehar's Mousetrap Peddler Produced—Gossip.

(Special to The Mirror.)

Chicago, Dec. 27.—New plays are numerous this week. Chicago is fairly crowded with holiday attractions, but all have prospered in spite of the reports of advance sales from the tender hearts of the theatres, the box-owners. The grand Opera House comes The Fourth Estate; to the Olympic, The Fortune Hunter; to the Globe, The Newweds and Their Baby; Colonial, Anna Held; Illinois, Kitty Grey; Powers, Arsene Lupin; Studebaker, Alias Jimmy Valentine, and to the Fine Arts Theatre, Miss Lanchester, Limited, with Florence Baines.

Bianche Bates in the new play, The Fighting Hope, by William J. Hurlbut, has attracted many to the Garrick. Miss Bates maintains her reputation as a star with what opportunities the play offers, and there is more praise for her than the play, in the reviews, although it is seen to be cleverly built, considering it has only five characters, and only four except a short time in the last act. Milton Sills, who used to be in Donald Robertson's local aesthetic company, acquits himself splendidly as Miss Bates' leading man. He fits the part of Temple, and always is earnest, is natural and satisfying. John W. Cope does much to maintain interest in the play with his capital delineation of Craven, the grocer's bachelor. Loretta Wells is good as Mrs. Mason, and Wedgewood Little makes enough, and plausibly, of the villain, Granger.

Opie Read, the novelist, has just completed a play of up-to-date life in Chicago, which he calls Agents of Justice. It is full of the vital life of the city and contains a good number of there are four acts and twelve characters. Mr. Read has made all his scenes interiors because of his conviction that only interiors can be presented with truth. He ridicules the painted tree, the scenery lake, the loose-hanging brick wall and the swaying marble columns. Mr. Read has not yet submitted his play to any manager. It is his second essay directly at playwriting. The Starbuck's being his first. He wrote the play before the novel of that name.

Madame X continues its remarkable run at the Chicago Opera House. The writer knows of one first-nighter who has seen the play three times, and Manager Will H. Wright has several regular patrons, among women, on his box-office list who have the same seat at matinees each week. They have fallen under the spell of the deep emotional interest in the play, as well as the fine acting of Dorothy Donnelly in the title role. No termination of the engagement is in contemplation just at present, yet this play had very small audiences at first, several months ago.

Florence Baines, who came directly to Chicago from Halifax upon landing there from England, is at Fine Arts Theatre, in the Fine Arts Building, formerly Music Hall, with an English company in a musical comedy called Miss Lanchester, Limited. Miss Baines does a number of English characters.

Paid in Full, at McVicker's, is almost as well played as during the original engagement at the Grand Opera House. Frits Williams is the best Joseph Brooks, no doubt. His acting in the main emotional scenes could hardly be excelled, a fact which has been duly recorded in print. Katherine Florence is fine as Emma Brooks, adding much to the appeal of the play, and Edward M. Dresser is excellent as Jimmy. William Riley Hatch as Captain Williams, casts his former achievements in musical comedy into the shade completely with a performance of solid worth and skill of the best acting.

Lee Robinson is in a local hospital recovering from a serious accident on the Garrick stage, in which he broke his leg. He has been confined several weeks and several more will elapse before he gets out. He stumbled on the stage in such a manner as to cause a severe fracture.

It has been announced that The Girl in the Taxi would succeed The Kissing Girl at the Cort Theatre, Jan. 16, but there are intimations that if the sudden increase in attendance which manifested itself last week keeps up, The Girl in the Taxi will not arrive till later.

In the new company will be Adele Ritchie, Carter de Haven, Frederick Bond, Jessie Milward, John Glendinning, Frederick Truesdell, Jeanette Hayward, and Max Freeman.

Carrie Secord and Harry Deshon arranged an entertainment for Christmas morning in the county jail. They were assisted on the bill by Markham and Markham, Eclipse Comedy Four, Clark and Verdy, Hank Adams, Bachelor Sisters, Ethel Barney, Mahoney Brothers, Louise de Forest, Walter Parker, Tommy Finn, and Stella Mack.

Tom North of The Newweds household, has been arranging all week for the reception of the family at the Globe, beginning this week. He reports, as predicted in this column, that this musical comedy has been a great success in the popular priced theatres. The production is virtually the same as at the Auditorium, except all costumes are new.

William Elliott, who delivers the famous speech to the jury in Madame X was out of on two weeks, but Frank Wright, his understudy, did it so well and looked so much like Elliott that even the enthusiasts who have seen the play half a dozen times did not notice the difference, says Manager Wright.

Beginning this week there will be two weeks of grand opera at the Auditorium by Henry Russell's company from Boston.

The Merry Widow and The Devil, by Joe Weber's Travesty company, will follow Little Nemo at the Auditorium next Sunday, Jan. 2.

Sam Collins will be in the company, and Charles J. Stine, Ernest D. Woods, Marie Ellsworth, Hazel Tupper, Oscar Hagland, and Alice Walsh.

Little Nemo, although a big, elaborate production, suffered some for want of patronage at the Auditorium last week, as did other bills at other theatres, on account of Christmas shopping.

Joseph Cawthorne, Harry Kelly, Harry Blaney, and Master Gabriel were distinctly observable emerging now and then from the big cast and quantities of scenery. All supplied a good deal of perisage and some good comedy.

Five Abrams was excellent as the cat and other animals, and Collins and Hart were a bit in their comedy acrobatic scene. Natalie Alite and Genevieve Cassar were especially pleasing.

Miss Alite received several notices for her scenes in many respects Little Nemo is an especially worthy and timely offering in Christmas panto-

mime time. It seems to be the nearest approach to that kind of entertainment among current productions.

The bills this week: Grand Opera House, The Fourth Estate; Illinois, Kitty Grey; Studebaker, Alias Jimmy Valentine; Powers, Arsene Lupin; Auditorium, Little Nemo; Ziegfeld, Mousetrap Peddler; Globe, Newweds and Baby; Princess, Goddess of Liberty; Whitney, They Loved a Lassie; Cort, Kissing Girl; La Salle, Flirting Princess; McVicker's, Paid in Full; Olympic, Fortune Hunter; Chicago Opera House, Madame X; College, Out of the Fold; Great Northern, Eddie Pop; National, Knight for a Day; Academy, Outlaw's Christmas; Criterion, Montana Limited; Crown, Honeymoon Trail; Columbus, Smart Set; Bijou, Girl and the Detective.

The Mousetrap Peddler, the tuncful comic opera by Lehar, composer of The Merry Widow, continues at the Ziegfeld Theatre.

In Old Kentucky will be back at McVicker's Jan. 9.

Ollie Eaton has gone to Fort Wayne, Ind., to be leading woman of the Majestic Stock company.

New Year's will be commemorated by Manager William Roche, of the Academy, with a supper on the stage after the final curtain. The guests will include the Academy stock and members of the company at the Bijou.

Edward Hume, the comedian, who heads the Knight for a Day company, is back in the city, which is his home, with the company at the National this week.

George Tyler, of Liebler and Company, is in the city for the opening weeks of The Fourth Estate, at the Grand, and Alias Jimmy Valentine, at the Studebaker.

In the special Chicago Seven Days company at the Illinois Jan. 9 are Roy Atwell, Harry Tighe, Eva Macdonald and John Arthur. Mr. Tighe was in the original Golden Girl company at the La Salle.

George Pettigill has succeeded Charles Hopper in They Loved a Lassie at the Whitney.

Mabel Fredericks of the chorus of The Goddess of Liberty was called on recently to take Solie Fisher's place as prima donna. Miss Fisher being absent on a short vacation. Miss Fredericks revealed an excellent voice and made a good impression.

H. B. Warner, of the Daily Tribune, and the Studebaker gave a benefit entertainment for crippled children last week which gladdened over 7,000 of them with holiday good will, ice cream, candy, oranges and apples. Ida Conquest recited Riley's classic, Little Orphan Annie; Hilda Spang contributed in There a Santa Claus; and Mr. Warner a little Christmas story. A little play called Rosie's Christmas was given by Donald Gallagher, Maud Turner Gordon and Santa Claus. Excellent and appropriate moving pictures were contributed by the Selig Polyscope Company. Manager E. J. Sullivan, of the theatre, looked after the unfortunate but happy little people most sincerely. The entertainment was of the cheeriest of the holiday season.

Sol Braum, formerly manager of the Marlowe, sends the season's greeting from Providence. H. L., where he is manager of the Empire Theatre.

It is announced that H. B. Warner will retain These Are My People in his repertoire, although he has laid it aside for the present to test Alias Jimmy Valentine.

The new stock company which Messrs. George Klimt and Frank Giarolo have installed at the Criterion Theatre includes Edythe Mae Hamilton, as leading woman; Robert Gieckler, recently at the People's, as leading man; George E. Cole, as comedian; Madlyn Jouron, Charles Place, Herbert Berther, Freda Simmons and Hal Briggs. Mr. Briggs will assist Mr. Klimt in the stage direction. Miss Hamilton has been leading woman of Vaughan Glaser's and other stock companies. Mr. Cole was with The Man of the Hour two seasons. The new stock season opened with two audiences which were nearly the capacity of the theatre.

Robert Drouet and Lillian Russell were born in Clinton, Iowa, so professional folk know where to go to be born if they want good looks. Contrary to personal information from the Singer office, it has been announced that the next production at the Princess will be another musical comedy by Messrs. Adams, Hough and

Howard. The title is The Girl in the Bald Head Row, says Percy Hammond.

OTIS COLBURN.

SAN ANTONIO.

Olga Nethercole Pleased Patrons of Grand—Improvement in Business Noted.

Human Hearts made its annual visit to the Grand Opera House Dec. 15, this time with a very poor co., but business was very good. The Time, the Place and the Girl 14. Same co., as seen here last year, with the exception of John E. Young. Robert G. Pitkin did splendid in the part that Mr. Young took last year; his voice was good. Elizabeth Goodall was as clever as ever as the nurse and played as agreeably as she did two years ago. This co. played to capacity business. Olga Nethercole in The Writing on the Wall and Sapho 10-18 to capacity nights 16 and 17; business fell on night 18 on account of bad weather. Miss Nethercole again pleased the patrons of the Grand with her finished acting. The Writing on the Wall was well received here. This week was a decided improvement over last week in point of business. Paid in Full 19, 20. Final Settlement 21 canceled. The Right of Way 21. The Merry Widow 22. Babes in Toyland 23. Florence Gear in Fluffy Ruffles 25, 26. St. Elmo 28, 29. Mrs. Flake in Salvation Nell 30. Brewster's Millions 1, 2.

The Al. Trahern Stock co. presented Sweet Clover week 13-15 at the Empire to fair business, which fell off last part of the week on account of cold weather. The Trahern co. is much stronger than the one that presented Sweet Clover, with Adelaide Thurston. Jessie Mae Hall was particularly strong. Robert Vaughn as Albert Slade showed much ability. The balance of the co. were good, as usual, with the Trahern productions. The Road to Eriaco; or, My Lady Nell, 19-25.

Manager Sidney H. Weis, of the Opera House, is arranging to give the orphans of this city a Christmas joy by taking them to the malline to see Florence Gear in Fluffy Ruffles. Mr. Weis says that there will be over 250, and that every one will receive a gift from him.

Lloyd Spencer, manager of the Royal Theatre

LOS ANGELES.

The Master Key Pronounced a Success—Fun and Music at the Mason.

Como Hamilton's drama, The Master Key, was the bill at the Belasco Dec. 13-19 and was well taken by the theatregoing public. It is a play of love and political economy, not long in its action, and dealing with both subjects in a concise manner, and, above all, it is consistent in speech and action. Lewis Stone, who took the part of Edward Chard, threw much force, coupled with dramatic judgment, in the character. William Yerrance most capably acted the role of old man Hempstead, and Charles Ruggles again demonstrated his versatility by giving a splendid example of quaint old Joseph Spring, the deaf and antiquated clerk. Howard Scott as John Burbank, the manager, was well disguised by make-up and assumed his role perfectly. Thais Magrath had little to do but accept the love of Chard, but it was sweetly done. The balance of the cast were well placed in minor roles and with their assistance the play proved a decided success.

Fun and music go with the Three Twins, playing at the Mason 18-18. A little comedy with its comedy is built on a very slender chord, but it seemed to hold for an evening. Victor Morley and Beatie Clifford are responsible for the fun and it is due them to say that they filled their roles most adequately. Attendance for the week satisfactory. David Weatherly, Dec. 22, in The Music Master and the advance sale is exceedingly heavy, notwithstanding the fact that he played the same last Winter.

The Hacheler is in its second week at the Auditorium and doing very well. It is most refreshing little comedy and Charles Cherry and his dainty little Miss Marcella have become quite popular idols. Miss Marcella is a very close second to Billie Burke both in looks, manner and action, and if she would not try to copy too closely and would direct the baby talk at times and be natural she would find it infinitely to her advantage; however, she is very compelling.

A large audience greeted Madame Marcella Sembrich at Simpson's Auditorium 14 and also matinee 18. A matinee 18. A little comedy with its comedy is built on a very slender chord, but it seemed to hold for an evening. Victor Morley and Beatie Clifford are responsible for the fun and it is due them to say that they filled their roles most adequately. Attendance for the week satisfactory. David Weatherly, Dec. 22, in The Music Master and the advance sale is exceedingly heavy, notwithstanding the fact that he played the same last Winter.

The Spoilers had the week of 13-15 at the Alhambra doing a fair business. The co. is well selected, headed as it is by Al Harker, Holubar and Margaret Oswald, both of whom are clever in their roles.

St. Elmo is in its second week at the Burbank and hitting a very rapid pace. The place has taken with the public and the house is sold out nightly in advance. It will run during the Christmas week.

We are hearing great things concerning the rapid advancement of Le Roy Parker Swaine in the theatrical realm. Mr. Swaine comes from one of the foremost families of this city and was, previous to last August, a very popular gentleman in social and business affairs. He suddenly developed an interest in the stage and through the personal friendship of Norman Hackett was given a position with the Louis James co. in which, in which, he has made more than good. Many affairs socially are being prepared for Mr. and Mrs. James, Mr. Scott, and Mr. Swaine when they arrive next month.

We thought that Maxine Elliott or Mary Manning was to play at the Shubert's house the Auditorium, next week, as against David Warfield at the Mason, but as a surprise the house will be dark.

Gertrude Nelson Andrews has written a new play, The Thirteenth Hour, a story of which is laid in and around San Francisco during the conflagration of 1906. The piece will be staged at the Belasco 27 and if successful will be placed on the road. DON W. CARLTON.

MONTREAL.

Third Week of Good Business for the Manhattan Opera Company—The Week's Bills.

The Hammerstein Opera co. opened the second week of their engagement at the Princess 30, in Lecoq's Fille de Madame Angot, and a capital performance of this fine old opera was given. Mlle. Dehormes again scored as Clairette. Mlle. Nobla was an excellent Liane and Rachel Laya made Amaranthe stand out. M. de Devries as Ange Pitou, Blondel as Larivaudiere and Dambire as Pomponet were the chief scores amongst the men, while M. Moyroud offered a character sketch of Louchard. Paid was given 21 with a special cast including Messrs. Duffault, Laskin and Dufour, and Lalla Miranda 23. Faust was repeated with Alice Baron as Marguerite, Mignon and Fille du Tambour Major were given later in the week. Feb. 3 is the third and last week of the Hammerstein Opera co.

At the Academie Bon Pere proved an interesting if a somewhat talky performance. It contains some clever character studies and the roles were played with the usual ability of the stock co. Paul Marcel, Claude Ritter and Mlle. De-launay appeared in the principle parts, the latter giving a particularly charming performance. Cavalleria Rusticana and Chonchette, 27-31.

Young Buffalo in New York delighted the patrons of the Francaise with his hairbreadth escapes and thrilling adventures. The play shows the young sheriff of Angel's Gulch in the environment of the big city. Young Buffalo played the leading role in his usual capable style.

At the National the ever popular Two Orphans is the Christmas week bill, and as usual proves a drawing card. It is produced with special scenery and the members of the stock co. do their usual good work.

May Robson in The Rejuvenation of Aunt Mary comes to His Majesty's 27-1.

W. A. TREMAYNE.

TWO CHICAGO MANAGERS.



S. W. QUINN.
Trevett Theatre.

EDDIE J. SULLIVAN.
The Studebaker.

and the "Daily Express," the leading local paper, gave a benefit matinee for the Christmas fund to provide for the poor of this city. Those assisting Mr. Spencer were Al. Trahern and John Kennedy. The programme consisted of vaudeville acts from the Royal, Star, and the second act of Sweet Clover, produced by the entire Al. Trahern Stock co. Leo O'Hara, musical director. Mrs. L. L. Marks, San Antonio's accomplished vocalist, rendered two songs. The matinee netted \$318.00. Thanks were voted to Mr. Spencer and Mr. Trahern, who were tireless in their efforts to make the matinee a success.

Al. Trahern has been confined to his bed for the past few days suffering with a severe cold.

HADEN F. SMITH.

JERSEY CITY.

Stephanie Longfellow Gave Good Account of Herself—Selene Johnson to Be Honored.

In the Bishop's Carriage at the Majestic Dec. 20-25, did a good business the whole week, and proved to be one of the best and most satisfying attractions of the season here. The production was perfect, the stage settings of the best and the acting co. excellent. Stephanie Longfellow, as Nance Olsen, is a clever actress, and was very much at home as Nance. Her quaint sayings and the way she said them made her a favorite at once. Harry Minton as Latimer was at his best and played the part in a manly manner. Hudson Liston in a refined comedy part proved to be an actor of ability and experience. The balance of the co. was fine. The Dollar Mark 27-1. The Climax 3-8.

Jersey City Lodge of Elks gave the annual Christmas tree to about 1,200 children 24.

Selene Johnson, of this city, will be the recipient of a number of theatre parties while here with The Dollar Mark co. This will be her first appearance in this city for many seasons.

Manager Frank E. Henderson is again accompanied wherever he goes with his old companion—Carnegie.

James F. O'Mealia, of this city, president of the Associated Billposters of America, has arranged for a meeting of the association and circus managers in Chicago 10, to make a scale for the circus billposting and fences for the approaching season.

The usual exchange of presents among the attaches of the local theatres will occur 24.

The Theatrical Advertising Agents' hall will take place at Elks' Hall 24.

WALTER C. SMITH.

STAGE AFFAIRS IN BOSTON

**The Hub Snowed Under, but the Openings Were Good—
Margaret Anglin Opens Her Tour—Attractions
of the Week—Benton's Gossip.**

BOSTON, Dec. 27.—With the biggest snowstorm of the season coming on Sunday the final week of the year 1909 did not open auspiciously for Boston. There were a number of changes of bill, and the openings were exceedingly good, considering the circumstances.

Margaret Anglin began her road tour with *The Awakening of Helena Richie* at the Colonial, and there was special local interest from the fact that this city is the home of Margaret Deland, the author of the novel.

Ruth St. Denis came to the Park in a time earlier than had been planned to take the week at the Park, which had been left vacant because Fannie Ward closed her tour of Van Allen's Wife to have a surgical operation.

This was not Miss St. Denis' introduction to Boston, for she appeared once at Mrs. Jack Gardner's palace for a charity matinee.

Eugene Walter's play, *The Wolf*, also came to Boston early, and for an impromptu fortnight because it was necessary to move on to the Jolly Bachelors, so as to fill in time elsewhere, and this time *The Wolf* was repeated, only this time he has an entirely original production, to the words and music, and what is better it is the work of one of the most popular members of his stock company.

All sorts of local things have been burlesqued by Theodore Friebeus in 1910, and the Boston fan, which is so amusing in itself, gives abundant opportunities. As the house was closed for the few days before Christmas the rehearsals were especially good, and everything was in readiness. Mary Young and all the other members of the stock company are in the show, and there are new additions especially for the production.

From the start at the Boston it would look as if Bright Eyes would prove a duplicate to Three Twins, which had to leave the Boston at the time when at its height of popularity. The time of *The Circus* Man originally booked was cut short in order that Bright Eyes might be brought to town and have its local hearing.

Robert Hilliard is in the last week of the engagement at the Hollis, and there is an increase in popularity now that the Christmas dull period is over, and indications are for a finale of popularity.

Seats are still all sold out ahead at the Tremont with *The Follies of 1909*, but the production is not to stay beyond the original three weeks, which is the shortest that any Follies show has ever had. Therefore *Follies* continues the life of the whole entertainment.

With this week Wilton Lackaye ends his Boston engagement at the Majestic with *The Battle*. It is understood that three weeks was the original time here, but that it cut short a week so as to have the tryout of *Dick Whittington*, which is transferred here from the Globe.

It seems to have been proved conclusively that the patrons of the Grand Opera House like melodrama better than an occasional change to farce and musical shows. Therefore thrillers are again the regular thing, with *Money* and *The Woman* as this week's offering.

The innovation of making a continuous show at the Bowdoin Square with pictures and vaudeville seems a success, but still the productions of the stock co. are the most important feature.

This week the play is *On the Mississippi*. This is the final week of the first period of the Back Bay Opera House season, and then the whole company goes westward for a tour of five weeks. Marie Gray, who has been the biggest personal hit of anybody in the whole season here, has her foreign bookings so fixed that she has only four appearances in Boston—all of them Cavien, which has been about the best balanced production of the fall. She sings it twice this week and then goes on tour, but will not come back to Boston. Lucia La Boheme and *Il Trovatore* are in the farewell bills. Lole Fuller and her dances will have a whole week beginning 3, and then the Metropolitan Opera company will come for a week.

Grace La Rue started her ankle during the waits in Miss Molly May at the Colonial one night last week, and the house had to be closed 24, but she recovered in time to appear in the two farewell performances of the engagement.

There was a bit of tragedy connected with the closing night of the engagement of *The Cowboy* and *The Thief* at the Grand Opera House. James Leroy Lewis, the leading man, had been sick and came on ahead of the company, hoping to recuperate so as to play here, but as he grew worse he went to the City Hospital. His associates did not think his condition serious, and his manager and the others called upon him, and on Christmas Day they brought him gifts. That night just as the curtain went up he died, apoplexy being given as the cause.

The company was notified just before the starting for Newark where the engagement is being played this week. His home was in Battle Creek, Mich.

There were Christmas gifts for nearly all the well known players in town. Fannie Ward, who closed her season here, had gifts from her players, with expressions of sympathy for the surgical operation which she must undergo. From London came a touching reminder of one of her former servants, an old housekeeper, for whom she bought a little cottage in Sussex. Emily Weaver, the child of *Peel*, there was had the best gifts of anybody in that company. Remembrances and messages were sent to E. D. Price, the business manager, who is just convalescing in a hospital in New York. The other invalid, George H. Smith, the chief electrician, had a hearty greeting on his first day and from the Massachusetts General Hospital. Eva Tanguay, of *Follies* of 1909, gave money to all the stage hands, a diamond watch to E. Rosenbaum, the manager, and another to young Eddie, his son. William Schreier, the stage manager, had a gold watch from the company and a job from Miss Tanguay. Al Levering, business manager of the Boston, gave a dinner to many theatrical friends at the Brewster, and Jack Norworth's birthday was turned into a impromptu surprise for the Jolly Bachelors at the Globe.

Several of the singers of the Back Bay Opera Company went around town in the distribution of Christmas cheer, arranged by the Boston "Post," and their singing was perhaps

the most noticeable feature of the celebration. At the recent auction sale at Libbie's of the library of Charlotte Cushman orders came from all over the United States and Canada, and a book which brought \$1.55 was promptly resold for \$10.

Harris E. Peck, who had been leader of the orchestra in two houses in town, and was most popular with players before he went into the auto business, was married last week. The bride was Miss W. Tupper, daughter of Mr. and Mrs. Frank W. Tupper, of Rosedale street, Back Bay.

MILWAUKEE.

**Hugo Koch Has Large Following Here—
Theodore Roberts is Also a Favorite.**

The Bijou attraction for Christmas week is a very meritorious one, and the opening performance of *The House of a Thousand Candles* pleased a large audience. One interesting feature of the performance was the appearance of Hugo Koch, who had a great following in this city while a member of the Van Dyke-Katon Stock Co., which played at the Alhambra last summer. Mr. Koch, who was the part of the butler, in a very pleasing and artistic manner. The supporting co. was adequate and the engagement should prove to be a very successful one. The Lion and the Mouse Dec. 26.

The comedy *Divorcus* was well presented at the Shubert by the Friend Players and opened 29 to a fair sized house. All of the members of the co. have been well cast and the leading parts were well played by Fanny Harris, Lowell Sherman, Gerald Harcourt, and Ralph Keilard. The smaller parts were all well taken. Among those deserving of mention are James A. Bliss, Ruth Chatterton, Wilson Reynolds, Cora Witherspoon, Miss Galbraith, and Mr. Allen. The play has been handsomely staged and constitutes a very welcome Christmas attraction.

Blanche Ring in *The Yankee Girl* opened a week's engagement at the Alhambra 19 and pleased a large sized house. Mary Mannering in *A Man's World*.

One of Milwaukee's stock favorites, Theodore Roberts, appeared at the Davidson in *The Rival*, which opened 19 to a large audience. The story of the play is a gripping one, and the greater part of the work which fell on Mr. Roberts calls for heavy and emotional acting, and Mr. Roberts scores heavily. Another Milwaukee favorite, James A. Durkin, who played the leading part in this play in a forcible and quiet manner that won admiration from all. Both Mr. Roberts and Mr. Durkin received a cordial reception upon their first appearance. Florence Howell, who has the leading female part, and her acting contributed greatly to the play. The other parts were in good hands and the play was staged in a fine manner.

Fannie Bloomfield Zeisler, assisted by Madame Hesse-Sprotts and Clarence Shephard, gave a recital at the Pabst matinee 19 and pleased a good sized house.

The German Stock Co. in *Gross-Stauffen* gave an adequate production of the play 19 to the usual large audience of regular clients. The same co. will appear 22 in *Das Feuer-Ghost*.

A. L. ROBINSON.

PITTSBURGH.

**Thomas E. Shea Produces Counsel for the
Defense—The Bill at Other Houses.**

PITTSBURGH, Dec. 27.—At the Lyceum last week Thomas E. Shea and company were seen in three plays, *Counsel for the Defense*, Dr. Jekyll and Mr. Hyde, and *The Belle*, and drew large and well pleased audiences. *Counsel for the Defense* was only produced a few days before it was seen here, and after it gets into proper shape and the players become familiar with their parts it will be a worthy addition to Mr. Shea's repertoire. The story is interesting and absorbing in parts. Herbert Desmond, lawyer, kills Richard Matthews in self-defense, and to which act there was no witness. John Leslie, who is also a lawyer, is accused of the crime on circumstantial evidence, as it was known that he had quarreled with Matthews, and then they proceed to find everything in their power to have the accused man condemned to the electric chair. The trial is supposed to have taken place between the third and last act, and when the curtain ascends on the final act, Desmond's office, it is announced that the jury is expected to render its verdict at any moment after deliberating for twenty-two hours. Desmond and Mrs. Leslie meet, and to relieve her mind he tells her that he killed Matthews in order to save his own life, and will denounce himself unless her husband is acquitted. At the end of this very dramatic and convincing confession Leslie rushes into the room followed by several of his friends, says he is a free man, clasps his wife in his arms and then grasps Desmond's hands as the curtain descends. Mr. Shea has always been a strong favorite with popular-priced theatregoers here and his portrayal of Henry Desmond showed intelligent and careful study and was a splendid piece of acting. Spencer Charters played the part of Jasper Strong in a very satisfactory manner. Pearl Ford as Mrs. Leslie did not measure up to the requirements of the role, but was acceptable. James J. Cassidy, James F. Ayers, L. E. Charles, Herbert Hayward, Harry B. Stafford and Charlotte Burdett all gave capable support, and the stage settings were thoroughly adequate. Hanson's Superbia is this week's attraction, with Beulah Poynter in Lena Rivers underlined.

The House Next Door was presented at the Nixon last week and entertained a good sized audience. J. E. Dexton gave a humorous and excellent characterization as the old English Baronet. Sir John Cotowold, and made a deep impression. The supporting company was adequate and the play nicely mounted. Ben Hur

began a week's engagement to-night, and the very large advance sale augurs well for the week. Following are Boston Grand Opera company and Margaret Anglin in *The Awakening of Helena Richie*. The Harry Davis Stock company gave a pleasing performance of *Divorcus* during the past week at the Ingueneue and are offering What Happened to Jones this week. Romeo and Juliet will be elaborately produced next week. Hammerstein's Grand Opera company drew large and fashionable audiences to the Alvin, and the engagement was very successful, artistically and financially. The House of Algeria is this week's bill and William Faversham in *Herod* and *The World and His Wife* following.

The Queen on the Outlaw's Camp is the bill at Blaney's Empire.

ALBERT S. L. HEWES.

SAN FRANCISCO.

**Wright Lorimer Left Pleasant Memories—The
Savoy Opened to Good Business.**

The Van Ness had another favorite in the person of Fritz Scheer, who opened to a very excellent house Dec. 13 in *The Prima Donna*, having with her a very capable co.; and especially proficient was John E. Hammond, who played the part of Herr Max Gundelinger. With this co. were Phil Branson, who was once a star at the old Tivoli, and Tillie Ballinger, who for many years was the admiration of all music loving patrons of that house. The rest of the cast is as follows:

Gilbert Clayton, William K. Harcourt, Vernon Davidson, Donald Hall, Martin Hayden, F. Van Gottfried, Fred Killeen, W. H. Fitzgerald, James Sloan, Armando Cortes, Peter Camova, Anna Pelham, Grace Delmar, Maxine Veranda, L. Novetta, Kate Wingfield, Alice Runson, Katherine Stewart, Marie Wilton, Virginia Reid and Blanche Burnham. A list of coming attractions for Gottlieb and Marx follows: *David Warfield*, in *The Music Master*; William H. Crane, in *Father and the Boys*; Robert Mantell, presenting a repertoire of classics; Marie Cahill, in *The Boys and Betty*; Olga Netherstole, in three new plays; *The Top of the World*, Robert Edeson, in *The Noble Spaniard*; The Merry Widow, McIntyre and Heath presenting in *Hayti*; *The Round Up*, Blanche Walsh, in *The Test*, and Grace George in *A Woman's Way*.

The Alcazar, notwithstanding the many attractions that are playing at the other houses, held its own during the week ending 19, with *The Bishop's Carriage*, and *Pierre*, of the Plains, which found its first production in San Francisco 20.

The Princess finished Rich Mr. Hoggensheimer 16 and opened 17 with *Kob and Dill* in Africa to a very large house, who appreciated this play the same as those heretofore produced by the stars.

The Valencia finished two weeks of *The Gay Musician* 18 and *The Man from Home* with a large cast opened to a large house Sunday evening 19.

The Garrick ended the successful engagement of Wright Lorimer in *The Shepherd King* on evening 18. The star and the play have left pleasant memories and he will be welcomed whenever it will be his pleasure to return.

The Savoy, the old Colonial transferred, had its initial performance under the new management of John Cort, producing *King Dodo* to a very satisfactory audience, who were well pleased with the musical comedy offering. The leading performers were Eleanor Kent, William Friend, Joe Barnett, Herbert Chalmers, Herman West, Charles J. Delli, C. J. Jones, Richard Manning, James Murray, Will Lyons, Louise Mink, Laura Millard, Hazel Jameson, Dolly Pacey and Margaret Langdon. On 19, 48 Minutes from Broadway replaced *King Dodo*.

Katherine Florence, of *The Three Twins*, who was suddenly called to San Francisco to attend the funeral of her father, W. F. Tracey, who died suddenly. She remained but two days, and was summoned to rejoin the co. now in Los Angeles.

Selby Oppenheimer, who manages the Garrick for Will Greenbaum, has been retained by Gottlieb and Marx to look after their affairs.

The New Columbia will open some time in January, and a long list of excellent attractions have been scheduled by Gottlieb and Marx. Fritz Kreisler, the violinist, on 14 gave a successful concert at the St. Francis Hotel under the auspices of the St. Francis Association and afterward was heard at the Novelty Theatre with a like degree of success.

The regular subscribers to seats in the New Columbia Theatre have decided to auction off the seats for the opening season, which will take place Jan. 10. The proceeds of the first night will be given to charity by Gottlieb and Marx. Orphan asylums and the Actors' Fund of America will be the recipients.

A. T. BARNETT.

KANSAS CITY.

**Good Bills and Satisfactory Business at All
Houses—Some Personal Mention.**

Madame Alla Nasimova in *The Passion Flower* was the Shubert attraction beginning Dec. 20, opening to an audience of large proportions which was made up of Kansas City's most discriminating patrons. Madame Nasimova was great, as she always is, but Brandon Tynan's play can hardly be classed as one of her successful vehicles, and but for the splendid interpretation by the gifted star the play would, without doubt, be a failure. In spite of hard work by the actors the performance dragged at times. The lack of success cannot be laid at the door of the presenting co., however, for without exception they got all that was possible out of their respective parts. As stated above, the work of the star was of the highest order. Her comical scenes in the first act were charmingly handled, while the varied moods she is forced to undergo during the course of the play were done in an equally artistic and thoroughly natural fashion. Brandon Tynan's portrayal of the part of John Rodman was a capable interpretation of an ideal sort of character. Henry Kolker was splendid as Blackmar, Sidney Bracey did well as Harry Appleton, and Wallace Brakine was well cast as Teddy Green. Grace Heals and Zeffe Tibbitts also deserve mention. The play was well staged. Blanche Ring in *The Yankee Girl* 26-1.

The Merry Widow found much favor 19-25, the Willis Wood playing to one of its big weeks of the season. The tuneful opera was splendidly kept up in all departments and in many respects was even better than when seen here upon its first visit. Mabel Wilber was the Widow, singing and acting the role in a most delightful manner, while the Prince of George Damerel was scarcely less well received. Of the principals, Oscar Frazon, Sophie Barnard, Harold Blake, C. E. Wright, and Arthur Woolley deserve special mention. The scenic and costume settings was a feature as before. *The Girl from Rector's* 26-29. Victor Moore 26-1.

As the Sun Went Down, a melodrama of the

Western type, was the Grand offering 19-25, playing to a fair week's business. Katha Williams and Edward Walter headed a capable co. in the presentation of the play and were well received in Old Kentucky 26-1.

The House of a Thousand Candles was given a splendid presentation by the Woodward Stock co. at the Auditorium 19-25, playing before large audiences. William Desmond, as John Givernan, and Mary Hall, as Marion Deveraux, handled the leading roles admirably and were well supported by Will Crimmins, Clarence Oliver, John J. McCabe, Krivile Alderson and other members of the co. The play was attractively staged. Clothes 26-1.

The Witching Hour was given two performances at the Shubert 26 before large audiences. Howard Gould and his co. made much of the interesting play, which has been seen here before this season.

The Queen of the Secret Seven held the boards at the Gillies 19-25, drawing the usual large audiences. The play was well written and well acted, the several thrilling scenes being splendidly handled. A large co. is employed, which did its work creditably. The Candy Kid 26-1.

Pat White and his Gaiety Girls found ready favor at the Century 19-25, playing to good audiences. The specialty acts and the work of the chorus were the most commendable features of the performance. The Tiger Lilies 26-1.

The Gaiety had Rice and Barton's Gaiety co. for the week of 19, playing to very satisfactory business. Charles Barton and Frank W. Woodhead the co., which presented two entertaining farces and several clever specialty acts.

Henry Kolker, of the Nasimova co., is this week renewing many pleasant acquaintances made here when he was leading man of the Barker Stock co. a year ago.

D. KEEDY CAMPBELL.

SEATTLE.

**Dallas Welford Stays Another Week—The Soul
Kiss Proved Popular—Concert Notes.**

At the Moore The Alaskan Dec. 12-19 played to audiences varying from small to large. This was the opening attraction of this theatre about two years ago, since which time it has undergone some changes tending to its improvement. John R. Phillips in the title-role made the most of his part. In the cast were Jessie Sumner, Alice Reed, Gus C. Weinburg, Richard P. Carroll, Detmar Poppen and other talent. Dark 20-22.

The Yankee Prince 23-25.

Dallas Welford and the excellent co. supporting him made a decided hit with Seattle players in *The House of a Thousand Candles*. The engagement was extended one week, 12-18, by request. The attendance averaged fair business. Dark 19-25.

The Soul Kiss 12-18 at the Grand was presented by an efficient co. in a manner that evoked the best of Seattle's large audiences. It was well sung and elaborately staged, and the dancing was excellent. In the cast were Miss Pettina, Marie E. Annie, Ella Gardner, Ben Grinnell and others. The George Primrose All-Star Minstrels 19-25 gave excellent performances before large audiences who showed their appreciation by frequent applause. The Land of Nod 19-25.

On Trial for His Life 12-18 was the offering at the Seattle, which drew audiences ranging from medium to large. The cast included West, Chas. Sinclair, Anita Allen, Orval Humphreys, Daye Ramage, Edward Kellie, True Boardman, A. T. Dickinson and others who contributed to the success of the performances. A Girl Engineer 19-25.

At the Lake the Del S. Lawrence Players appeared in *The Lottery of Love* 12-18, which amused and entertained medium and large houses. In the cast were Jane Vivian Kelton, Daisy Davra, Clara Byers, Florence Chapman, Del S. Lawrence, Alf T. Lyons, Clarence Arper, Carl Stockdale, who scored in their respective roles. A Glorious Fool 19-25.

The concert 18 given in memory of Dudley Ruck by Seattle Center, American Music Society, at the First Methodist Protestant Church, was attended by a large and cultured audience. The program consisted of selections from the works of the great composer. Several of the most efficient choirs of the city churches took part. It was a veritable musical feast. Mrs. M. C. Moore is the president of the local branch of this society.

BENJAMIN F. MESSEMY.

BALTIMORE.

**The Messrs. Shubert Present The Watcher for
the First Time—The Barier.**

BALTIMORE, Dec. 27.—Baltimore this week will have its first glimpse of *The Gentleman from Mississippi* with the New York cast, headed by Thomas Wise and Douglas Fairbanks, at Ford's Theatre.

At the Academy of Music, Eugene W. Presbury's dramatization of Rex Beach's *The Barrier*, will be the attraction with Theodore Barris, as John Oak, and Florence Rockwell, W. S. Hart, and James Durkin among the prominent names in the cast. Ben-Hur Jan. 3. The Candy Shop comes Jan. 10.

The Messrs. Shubert presented *The Watcher* for two performances Saturday afternoon at the Auditorium Theatre for the first time on any stage, with Percy Haaswell and Catherine Conant, Thurlow Bergen, John Emerson, and Malvina Longellow in the cast. The play is by Cora Maynard. The subject deals with mediumistic powers and is dramatically handled. The play will be continued this week.

Morning, Noon and Night is the week's attraction at the Monumental.

At the Holiday Theatre, Owen Davis' *On Trial for His Life* is the week's offering.

Next Friday night the Metropolitan Opera company will sing *Hansel and Gretel* at the Lyric. Saturday afternoon, *Parafal*.

Coming: Ford's, Three Twins Jan. 10; The Traveling Salesman Jan. 17; Mrs. Pike in *Saltation* Noll Jan. 24 and the Merry Widow 27-31. Auditorium Theatre, De Anglis in *The Beauty Spot*, Jan. 3; Sothorn and Marlowe Jan. 10.

Smokers

**Horsford's Acid Phosphate relieves
depression, nervousness, wakefulness
and other ill effects caused by excessive
smoking, or indulgence in alcoholic
stimulants.**

LOUISVILLE.

McIntyre and Heath's Chorus Caused Favorable

Comment—Interest Shown in Grand Opera.

McIntyre and Heath played a return engagement at Macaulay's in their attraction called McIntyre and Heath in Hagil, Dec. 20-22, drawing large audiences. Besides the stars, the co. enlisted some widely known entertainers, among them being Julian Rose, Marian Stanley, Lena Melville, Jane Burby, and Carrie Reynolds.

The chorus of sixty girls appeared to be the highlight of the show, and the dancing was remarkable for its brilliance and variety. Millie Burke in *Love Watches* was a more than usually interesting dramatic event, being her debut on the local stage, the engagement being for the nights of Christmas and the following night. The Christmas season was the rule. Miss Burke's supporting cast included Julian L'Esperance, Ernest Lawrence, Stanley Dark, Kate Meek, and Maude Odell, all of whom were first seen in New York last season. The cast of 28 girls attracted well over 100 to the Circus, first half, and Grace Van Studdford, last half. Advance sale indicates good business.

At the Masque the attraction for Christmas matinee and night and nights of 27, 29, and 31, will be the *Three Kings*, in French, in The Great John Ganton. The National Grand Opera co. 30-1 will give Carmen, Trovatore,

The patronesses of the Avenue have shown their appreciation of Beulah Poynter in her own dramatization of *Lana Rivers* by coming out in large numbers 19-25. Next, Cole and Johnson in *The Red Moon*.
The *Wings of Hopkins'* 19-25 was Monte Cristo, which drew crowded houses, being the first time here at popular prices.
The annual *Lodge of Sorrow* of the Louisville Elks was an impressive event. The musical services were appropriate and the addresses and readings excellent. Many visiting professional people attended.
William Harrison, a Louisville student at the University of Pennsylvania, is to have his original opera *Turkeyland*, produced. A student can

Manager James B. Camp announces a return engagement of the boy pianist, Pepito Arriola, in January, at an afternoon recital at the Masonic.

The coming of the Yale (Glee Club to the Woman's Club is awaited with interest by the younger society.

Manager John H. Whallen was the recipient of the condolence of this entire community in his bereavement in the death of his son, Orrin Whallen.

A Louisville building inspector now comes to the city with a commission to fix damages.

An appreciation of Alice Hegan Rice and her talented husband, Cale Young Rice, which re-

cently appeared in a local paper, was an able article. The writer of Mrs. Wicks of the Cabbage Patch possesses a pleasing personality and interest in her work is self-evident. Mr. Rice's latest play A Night in Avignon, is spoken highly of by critics.

CHARLES D. CLARKE.

CINCINNATI.

Billie Burke, James T. Powers, Yorks and Adams
— A Testimonial to Manager Rainforth.

CINCINNATI, O., Dec. 27.—Ever since the memorable run of The Blue Moon at Music Hall several years ago James T. Powers has ranked

and his return to the Lyric last night in Havana served to call forth one of the largest audiences of the season, which voted the production one of the most pleasing seen here in a long time.

Billie Burke made her first local appearance to-night when she came forward as a star at the Grand in Love Watches. She made an immediate conquest of her audience. Notable

Among the supporting company were Julian L'Etange, Ernest Lawford, Stanley Dark, Kate Meek and Maude Odell.

York and Adams are great favorites at the Walnut and their medium, in Africa, was upcrasionally received by crowded houses yesterday.

Harold Vosburg heads the cast of Wanted by the Police, which is the holiday offering at

The Forepaugh management at the Olympic is making one of its most important productions of the season in the Grand Circle, which has never been played here at popular prices. Ida Adair, George W. Barbier, Walter Gilbert and Harry Fenwick have the leading roles.

The Holden Stock co. at the Lyceum is offering Over the Sea, a melodrama based on Charles Reade's novel "It is Never Too Late to Mend." The immediate vicinity of this house compelled a dismissal of last Wednesday night's audience.

Manager Harry Hainforth, who recently sold his interest in the Grand to John H. Havlin, has been in town for several days disposing of his other interests preparatory to making his permanent home in the East. He was the guest

H. A. SUTTON.

SALT LAKE CITY.
Bailey and Austin Did Good Business—Naude
Leone Joined the Willard Mack Company.

Batley and Austin, surrounded by a good co., presented Top o' th' World Dec. 17, 18, at the Salt Lake Theatre to good business. The Collo Batley and other specialties were unique and popular. Scenic effects good. The Traveling Salesman 23-25.

At the Grand the Willard Mack Stock co. presented Janice Merrell's entire week to good business. Maude Leone joined the co. as leading woman and pleased patrons. Kathleen Marvonneen 19-25.

The Shubert has been dark owing to the cancellation of the dates given for Mr. Hopkins. Will open Christmas with The Bachelor.

C. E. JOHNSON

F. Laroche French Opera co. continues its popular engagement at the French Opera House. *Le Jongleur du Notre Dame* was put on. 21, and *Les Huguenots* 23. The light opera co. distinguished itself in *Mlle Nyonche* 19.

at the Tech Dec. 10-18.
 Thomas Ross in The Fortune Hunter gave one of the best performances of the season at the Star 10-18. Mr. Ross is a very clever comedian and is surrounded by a capable co. of entertainers.
 Polly of the Circus, with Edith Talliaferro, repeated the success of last season at the Star 20-22.
 William H. Turner in The Sporting Deacon was the best attraction of the season at the Lyric, and was enjoyed by capacity business.
 Gai, the Circus Gai, with Vivian Prescott, played the Academy 20-22.

Tale Glee Banjo and Mandolin clubs will be heard in a recital here 24.
P. T. O'CONNOR.

DENVER.

A Man's World Well Presented—Victor Moors Found Favor at the Broadway.

A Man's World, a play of remarkable strength and interest, was finely presented by Mary Man-

...and an excellent co. to big business at
...the highest praise. Dallas Welford (in Mr. Hopkin-
son Dec. 19-20). Charles Cherry 3-8.
The Talk of New York, with Victor Moore,
...the stock co. at the Curtis gave a good pre-
sentation of The Cowboy and the Lieutenant.
Rose from Poseyville follows.
The Girl Question did well at the Taber.
Roe Melville is the attraction Christmas week,
then comes The Virginian.
During January, Trinity Church will be the
scene of some brilliant concerts. First comes
...Wagner, then Schumann-Heink, later Fe-
licia Carrara and some others. In the month
Harry Lauder will appear.

MARY ALKIRE BELL.

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[illegible]

AROUND VARIOUS CIRCUITS

Next Season's Plans—New Railroad Lines—Holiday Inertia—Opera—Managers' Reports—Closings.

The outlook for the coming season seems to be eminently more pleasing than that we are now passing through. Business is expected to show a considerable betterment after the first of the year, with an increase in theatrical prosperity after the season's opening next fall. From the present bookings for that period every indication points to an early season. The booking offices in New York are preparing for larger circuits through the addition of many new houses now in course of erection and to be built during the summer.

Aaron's Associated Theatres.

The Passing Review, which opened in South Bend, Mich., closed Dec. 15 at Petoskey, Mich. John E. Bronshtam, manager of the Opera House at Bellows Falls, Vt., died two weeks ago. The appointment of a successor has not as yet been reported.

Doc Sampson has given up the lease of the theatre at Jamestown, O., and the theatre will remain dark for a while. The Titusville (Pa.) Opera House has changed hands and is now managed by Harry Gerson, manager of the Titusville Opera House Company.

The Holland Theatre, at Pontiac, Mich., will present stock until the last of January. The Grand Opera House, at Clarkburg, W. Va., is now leased and operated by Ed L. Moore, of Wheeling.

The letters to managers sent out from this office have been productive of many replies, and the interest shown is indicative of an early appointment of DRAMATIC MIRROR correspondents in towns at present not represented.

The following schedule of business done is based on the local managers' reports:

B. C. Whitney's sale of Spice; satisfactory, to fair business.

Under the North Star; good attraction to poor business.

St. Elmo Company's St. Elmo; good, to good business.

Thomas Jefferson in Rip Van Winkle; good, to fair business.

The Burglar; good, to light business.

Joe Horlitz; good, to light business.

Call of the Wild continues to please poor business.

The Wizard of Wiseland, with one exception, reported good.

Uncle Dave Holcomb; excellent attraction; business mediocre.

The Climax draws well and gives excellent satisfaction.

Quincy Adams Sawyer pleases fair business.

The Third Degree; excellent satisfaction; good business.

The Bishop's Carriage; excellent, to good business.

The Traveling Salesman; excellent, to good business.

The District Leader; fair attraction; playing to fair business.

American Theatrical Exchange.

The Rhinestrom and Cahn production of St. Elmo, now playing over this circuit, is booked until April 15. This extended booking was the result of their winning the case brought against them by the Vaughan-Glaser interests.

The Yiddish Opera company will play the larger cities in Texas, commencing Jan. 11 at Fort Worth.

The Italian Grand Opera company, featuring Madame Tetrailini, will stop at Charleston and Savannah en route to Havana. They will open Jan. 15 at Havana on a Government guarantee. The Lombardi Opera company, now playing Havana, will play Memphis, Ft. Worth and Dallas en route to San Francisco in January.

The French Opera company, now at the French Opera House, New Orleans, may possibly play this time in the Spring, completing a rather pretentious opera season in Texas.

The Three Twins, Western company, will tour through Oklahoma, Texas, and Arkansas, in February.

The Girl of the U. S. A., management of Harry Scott, has been routed over this circuit.

The cold weather storms have destroyed all the weevil germs throughout this section of the country which insures good crops for next season, and, of course, better financial conditions.

All the railroads are building new branches through the undeveloped Panhandle country. That western portion of Texas now barren of railroad facilities will be thoroughly tapped by next season, and new theatres are building everywhere along these lines. There is a new theatre under way at San Angelo, and others which will bring the total of new theatres next season up to a possible fifty. The K. O. and M. will tap the western territory; the Rock Island will come into San Antonio and the Santa Fe is pushing to completion several new branches through the smaller western towns.

C. A. Burt's Southern Circuit, Inc.

W. F. Mann has booked four of his attractions over this circuit for the coming season. J. P. Burke has assumed the management of the new Opera House at Jacksonville, Ala.

The Auditorium at Shelbyville, Tenn., was burned recently, and a new house now in the course of construction will replace it before the season's end.

Reports are good for Knight for a Day and Meadow Brook Farm. Their business has steadily improved since opening on this circuit.

The new theatre at Georgetown, S. C., will be ready by next season. It will be managed by E. C. Haselton.

The Opera House at Laurinburg, under the management of Phillips and James, has been added to this circuit.

Richard and Pringle's Minstrels report good business all through the South.

William S. Lent, manager of The Strollers' Vanderville and Specialty company, are negotiating bookings over this circuit.

Corinne Snell in The Only Law, under the management of the Bryant Amusement Company, is being booked by Charles A. Burt from Chicago to the Pacific Coast and return over K. and E. time. It was originally produced by Walter Lawrence at the Hackett Theatre, New York, and had a successful run of two months. The original production will be carried, and the opening date, Jan. 8, at Aurora, Ill.

J. J. Coleman's Circuit.

The moving picture business in the small towns is dying out, and business in consequence

is picking up. Next season is looked forward to happily, and new theatres will be opened in many new towns, through Missouri and Kentucky, negotiations for which are now under way from this office. Bookings are now going on, and it is estimated there will be about 100 available towns on this circuit by Fall.

The new Tabb Opera House at Mt. Sterling, Ky., under management of C. Vernon Davidson, has just been completed, and will be booked through this office. The house has every modern convenience, seats 750, and has a town of 8,000 to draw from. It is the first theatre here in past four years.

St. Elmo has been booked through Kentucky, beginning the first week in January.

Business over this circuit during the past week has shown marked improvement.

Several members of the Jack Singer's Passing Review company, placed an attachment against the company in Bowling Green, Dec. 15, the claims were not satisfied, the company closed there after the performance and went to their respective homes.

G. E. Countler has secured the management of the Opera House in Greenville, Ky., and the bookings have been placed with this office.

W. F. Mann has booked through this office routes for The Fighting Parson, Tempest and Sunshine, and Shadowed by Three companies in Kentucky, Alabama, Tennessee, Mississippi, Louisiana, Georgia, and the Carolinas for 1910-1911.

Sommers' Ind. and Mich. Circuit.

Harry G. Sommers reports that, although business has been decidedly unsatisfactory this season, the coming year throughout his circuit shows every evidence of bettered financial conditions.

At Elkhart, Ind., the Lake Shore shops, formerly of Chicago, have greatly increased the attendance for the Buckle Theatre, and this season shows the best box-office returns they have ever had.

The Bell Opera House at Benton Harbor, Mich., is playing to the best business in four years for some unfathomable reason.

Last week every town was dark with the exception of Christmas night, and the business accordingly was very large.

David Warfield is booked for March and April. Other stars are: Maude Adams, Ethel Barrymore, and Fritz Scheff.

Mrs. Fiske played to splendid business on this circuit, especially at Grand Rapids and La Crosse; the best of the season excepting Ben Hur and The Merry Widow.

Mr. Sommers will book Cairo, Ill., next season, and is negotiating for other houses in Illinois. He expects to number at least fifteen towns in his circuit next season.

Other Circuits.

George Nicolai looks forward to a good season for the Stair and Havlin houses after the first of the year. The business fell off somewhat last week, and has not been any too satisfactory the past few months. Preparations for next season are well under way, and announcements, as to their further plans, will come with the new year.

S. and C. Circuit Notes.

James Morton will open on this circuit Feb. 12.

The Montrose Troupe, Jim Rutherford and co. in Halfback Hank, Elsie Harvey, and the Musical Crusade opened their S. and C. time at the Bijou, Windsor, Canada.

Harney Fagan and Henrietta Byron are closing a twenty-two weeks' tour over this circuit. They have two more weeks to play.

Sallie Stemmer is in her fifth week and will play the rest of the season over this time. Paulinetti and Piquo are playing their fifth week.

Maud Hall Macy in The Maple and the Jay opens the first part of January.

Annie Blanche will present Freckles on this circuit, opening in March.

Nori, the Diving Venus, plays Seattle Dec. 27, her fourth week of S. and C. time.

OMAHA.

Williams Gibson and Marshal Farnum Made

Good Impressions—The Krug's Bill Enjoyed.

The Kirke La Shelle co. presented The Virginian at the Bijou for the first half of week commencing Dec. 19. William L. Gibson in the name part and Marshal Farnum as Trampus both made good impressions, in spite of the fact that they were necessarily compared with the notable characters who originated these parts. The balance of the co. was quite good and business was satisfactory. The Talk of New York 24, 25, The Merry Widow 26-1.

The Krug had The Girl and the Detective 16-18. Business was fair, likewise the attraction. The Candy Kid opened a two-night engagement 19 to be usual large Sunday audience and the patrons of this house seemed to enjoy the play immensely. The Eye Witness 21-25, Queen of the Secret Seven 26, 27, Wildfire 28, 29, St. Elmo 30-1.

The Gaiety had the Gay Masqueraders week of 19, opening to capacity. The extravaganza part of the performance, as usual, was quite popular, and good specialties were introduced by Frankie La Marche, Mlle. Ani, Flo Cushman, Murphy, Magee and co., Barney Duffy, Melvin Brothers, Rice and Barton's co. 29-1.

JOHN R. RINGWALT.

MEMPHIS.

Salvation Nell Pronounced the Event of the

Season—The Arvine-Benton Stock Company.

Mrs. Fiske's appearance at the Lyceum Dec. 16, 17 in Salvation Nell was the artistic event of the season. Splendid audiences were greatly pleased with Mrs. Fiske and her clever co. Cohan and Harris' Minstrels held forth to good houses 20, 21. The Man of the Hour 24, 25. The Round Up 27-29. Robert Mantell 30.

At the Arvine-Benton stock co. opened their stock season at the Christmas matinee in Old Heidelberg, Merely Mary Ann will follow.

McFadden's Flats seem to be as popular as ever. Billing the Bijou week of 20-25. In Panama 27-1.

WILLIAM A. SMITH.

INDIANAPOLIS.

James K. Hackett Given a Cordial Reception
—Frank Brown Comes to the Front

Blanche Walsh, supported by a good co., including George Howard, Nicholas Jucius, G. Jay Williams, Will B. Corbett, William H. Traversa, George Manning, Maurice George, Katherine Bell, and Harriet Sterling, appeared at English's Dec. 14, 15 to fair houses. As Emma Eltinge Miss Walsh scored a personal success and was well received.

James K. Hackett followed in Samson 17, 18 and made a strong bid for popular favor by his splendid portrayal of Brachard. The matinee audience 19, which was not a large one, followed the work of the star and his excellent co. with intense interest that was flattering and certain calls were numerous, especially after the third act, when Mr. Hackett was obliged to respond with a short speech. Beatrice Beckley gave a skillful performance as Annie Marie, and special mention is made of Mary Walworth, Arthur Hoopes, and Basil Italian for their admirable work.

Tim Murphy gave one performance of Cupid and the Dollar 20, in which his own personality and popularity among theatregoers here made what success he attained in a play beneath his abilities. Billie Burke in Love Watches 21, 22. Polly of the Circus 23-25. Constance Crawley in Justification 27-30. Louis Mann in The Man Who Stood Still 30-1.

In Samson and Pythias, revived by the Foreign Stock co. at the Majestic 20-25, the two name parts were acted in an earnest, convincing manner by James Harden and Alsworth Arnold that was commendable.

Mark Fenton as Dionysus and Lucille Spinney as Calanthe handled the other two principal roles in a capable manner. David Hume in Charlotte Walker 26-30.

Cole and Johnson in The Red Moon was the Park offering 13-18, playing to business that was unusually good considering it was the week before Christmas. The stars, especially Cole, who is a genuine comedian, are popular here and were warmly received. Ad. Overton, Walker's songs and dances were distinct features of the performance that were liberally applauded. Mrs. Wigan of the Cabbage Patch 20-25. The Giansman 27-30.

A very handsome chaise longue, resting on a beautifully carved oakwork table, occupies a prominent place in the lobby at English's and attracts much attention and admiration. It was presented to the theatre just before Thanksgiving by George H. Ketchum, president of the Valentine Co. who picked it up during a recent visit to Japan.

Frederick Burton, whose home is in Gosport, Ind., and who was in the city several days visiting friends, left 17 to begin rehearsals in one of the leading roles in Just a Wife, the new play in which Charlotte Walker will star. Mr. Burton is well remembered as Bub Hicks in The College Widow.

Frank Brown, one of the leading soloists with Cole and Johnson at the Park last week, is the son of Sallie Brown, of this city. Last season, while Mr. Brown was a member of the chorus, his voice attracted attention and (this season) he was given the leading tenor part of Red Feather.

The James K. Hackett co., who appeared at English's the last three days of last week and who have enjoyed a lay-off here, will leave 24 to resume their tour.

PEARL KIRKWOOD.

PROVIDENCE.

Frances Starr Demonstrated Her Ability at Opera House and Post Office.

The Fastest War, with Frances Starr in the role of Laura Mordock, returned to the Providence Opera House for three nights and a matinee Dec. 20-22. Miss Starr repeated her success of the previous engagement and played the role very creditably. The cast, with two exceptions, was the same as seen here before and included Joseph Kilgour, William Sampson, Edward Robbins, Beatrice Morgan, and Violet Rand. The New Dominion followed and closed the week, 24, 25, with a special matinee on Christmas Day, 26.

The Jolly Bachelor 27-1. The Game created a very poor impression during the week 20-25 at the Imperial. At no performance was there more than a good sized handful of people in attendance. Dan Sully was cast for the leading role as Tim May and was very acceptable, but the surrounding cast was very poor.

St. Elmo proved a good attraction for the holidays at the Empire 20-25. A pretty little love story was woven into the lines throughout the action of the play, and Beatrice Worth as Elsie Faye won deserved applause. Robert Lowe and Jay Quigley also contributed excellent work. Brown of Harvard is to follow.

With a large chorus and a good performance The Follies of the Moulin Rouge held an interesting audience 20 at the Westminster and continued during the week. Charles Howard, John Wilson, and Sam Brown carry the chief comedy roles. Irwin's Majesties 27-1.

Frances Starr accepted an invitation from the Rhode Island Anti-Tuberculosis Association and demonstrated the extent of her skill in selling Cross stamps at the post office booth Tuesday afternoon. Great interest was manifested and the receipts were very gratifying.

HOWARD F. HYLAND.

COLUMBUS.

Words of Unstinted Praise for Will Deming—A Stock Company for the Colonial.

At the Southern Theatre Ben-Hur, with Eleanor Moretti and Dick Buehler, Dec. 23-25, followed by a solid week of The Gentleman from Mississippi, with Will Deming and Boris McIntosh, starting 27, is of particular interest since it allows us to welcome Mr. Deming as a star, than whom no actor is thought more of locally than our old stock co. favorite.

Will Deming is a most versatile clever actor, polished actor, and would draw packed houses here if he played Uncle Tom's Cabin in a tent.

James T. Powers in Havana will be the Christmas attraction at the Colonial 25, 26, with matinee. James V. Howell returned recently from New York, where he was engaging a stock co. for his theatre to open about the first of February.

Charlotte Temple 20-22 and Nancy Boyer in The Girl from Out Yonder 24-26 at the High Street.

W. Rogers succeeds Al. Wiswell as manager of the Gaiety. Mr. Rogers comes here from Wheeling and takes charge Jan. 1. Mr. Wiswell, it is understood, is to occupy another position with the Columbia Burlesque co.

The Columbia Burlesque and The Merry White divided the week at the Gaiety to fair business.

J. R. HAGUE.

SPOKANE.

Fernanda Eliscu Scored a Marked Success—
Manager York Believes His Mind.

Earnest and convincing was Fernanda Eliscu as Anna Jeffries in The Third Degree, at the Auditorium, Dec. 12-14, when she scored a personal triumph. Paul Everett was the Richard Brewster, others in the cast being Ralph Ramsey, Alfred Moore, Francis Bonn, and Margaret Drew. The play attracted large audiences. The Traveling Salesman, with Mark Smith in the chief role and supported by an adequate co., including Marian Nesbitt, was well received 15-18. William H. Crane played to big houses in Father and the Boys 17, 18. The Ade piece was well staged and the co. gave excellent support. Max Fisman in Mary Jane's Pa 23-25. George M. Cohan in The Yankee Prince 26-30. The Soul Kiss 29-31.

Kennet De Voe presented his comedy fantasy, called in Dreamland, at the Spokane the week of 12. The supporting co. included Natella Jerome, William Hurst, Mrs. Joe Robinson Haywood, Max Randolph, Hermine Stone, and L. B. Carleton. Beverly 19-25.

Desirous of furthering the musical interests and life of Spokane, Carlos W. Huntington, president of the Spokane Symphony Orchestra Association, has started a campaign for a fund of \$10,000. Mr. Huntington's Contrary to the usual custom, the books of the orchestra are open to the public in general, for inspection, so that every one interested in music may see to what use the money is put. The orchestra is here to stay as an institution of Spokane and will be played at any and all times to show the citizens its records, so that every one may feel that he or she has an interest in it.

Spokane Lodge No. 228, B. P. O. E., entertained 500 members and visitors at its annual week-end and book shower in the Elks Temple on the evening of 15. W. C. Connor, secretary, was interlocutor, and among the performers were Frank Shaw, Claire Cater, Tabby Baxter, Bangor Shaw, Jack Close, Bill Brown, Doc Appleton, and Strand Traversa. The Elks' Quartette, Walther's Orchestra, H. W. Newton, and D. G. Black furnished the music, and there were several boxing and wrestling bouts. The performance was followed by a banquet, at which Alex M. Hogg, exalted ruler, presided.

Ray Beveridge, daughter of the late Baroness von Wrede, sister of Kuhn Beveridge, the sculptress, and a distant relative of Lyman Grace, who was in Spokane last week, enjoys the distinction of being the only actress on the American stage. It is said, who speaks and plays in five languages. She is on the way to London, going by way of New York and Boston. After her London engagement she will begin rehearsal of one of her mother's five plays.

Charles W. York, manager of the Spokane Theatre, said in a burst of confidence, "If I get a chance to repeat Harry C. Hayward's (manager of the Auditorium) success, I intend to become a State legislator. I'll introduce a bill making it a gross misdemeanor for a person to come late to a theatrical performance. It may be I shall also provide a penalty for talking to your neighbor at a theatre while the show is being on."

Joe Tyler, tennis star, has been engaged as stage-manager for the Spokane Dramatic Club, of which Miss Marguerite Serrano is director, for the presentation of A Night Off, in which young society folk will be seen early in February.

Taking three tablespoons of borax instead of salts caused A. E. Anderson, head of the In Dreamland co., a lot of worry the other day. He emptied the contents of the borax bottle into a glass of water and swayed the mixture, not knowing the difference until a few minutes later.

Carl Grierson, violinist, assisted by George Greenwood, pianist, was well received at a recital in Vincent Methodist Church the evening of 19.

W. S. McORRA.

PORTLAND, ORE.

Felix Haney Kept Bungalow Patrons in Good Humor—Bessie Merrill Made Hit.

The Man of the Hour occupied the Bungalow stage for four performances, opening Sunday, Dec. 12. While not up to the original standard in some respects, the attraction still drew good and did an excellent business. Many new faces were noted in the cast, but an even performance prevailed throughout. Arthur Mattland as Alwyn Bennett gave a strong and forceful portrayal of the role. Madeline Winthrop was seen as Dallas Wainwright, reading her lines with charming grace and looking very beautiful in several stunning gowns. Our old friend, Felix Haney, again appeared as James Phelan, the Alderman, and kept the audience in good humor.

The rest of the cast was evenly balanced, and the play made good. For the last three nights, beginning 16, Kara Kendall occupied the boards in his comedy, The Vingar Buyer. Business was fair for this attraction, which, of course, consisted of but little else than the well known comedian himself, who assays the role of Joe Miller.

George M. Cohan opens 19 for three nights' engagement in The Yankee Prince. This was originally announced to have been followed by John Cort's Commencement Day, but we have just heard that Mr. Cort closes this attraction in Seattle, and instead we will have William H. Crane in Father and the Boys for the last half of next week.

The Portland has been dark for two weeks, and will continue so until Christmas matinee, when The Gay Musician opens.

Samuel Rork's brilliant extravaganza, The Land of Nod, played to a good business week Dec. 12 at the Baker. Mr. Rork evidently takes pride in keeping his valuable property up to its original standard, although this is its third season here everything in the way of production, costumes and cast were of the most superior kind. Nell McNeil is seen this season in Knox Wilson's famous role of Aunt Poo, and though we miss several of the latter's Indian mannerisms, still the part suffered little by the change. Dainty little Anna McNabb is still playing Bonnie, and that whirling songstress, Adelaide Harlan, sings in the performance as the Chorus Girl, a new face this season was that of Bessie Merrill, who sings the prima donna role of the Jack of Hearts.

Miss Merrill's resemblance to Grace Von Stradford is much marked, and this charming young lady possesses a beautiful clear soprano voice, and made a most pleasing hit. Portland.

The remainder of the cast, including the well drilled chorus, was of a high standard throughout. A Girl at the Helm 19.

At the Lyric week 12 the Athos Stock co. presented the old comedy, Mr. Potter of Texas, and business was reported excellent. Next week, The Squaw Man is announced.

JOHN F. LOGAN

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

A trade paper prints a communication from a song slide maker complaining of the heavily increased competition in the slide business, occasioned by a falling off in demand and by the entry into the field of a large number of new firms, mostly incompetent people, who can only secure customers by cutting prices. He asserts that less than half a score are paying expenses and only six or seven of the best are maintaining prices. Modestly probably forbids him from saying how many really good makers there are among the number, but this "Spectator" having no such obstacle to stating an opinion, will supply the deficiency. There are not over two, or possibly three, slide makers in America whose work is seen generally in picture houses, who display intelligence, skill or art in the work they turn out, and these three could improve to a vast extent. If the slide business has fallen off it is nothing more than might be expected, and no more than it deserves. Some of the slides now being shown in picture houses are miserable abominations, inappropriate, inconsistent, badly posed, horribly colored and frequently displaying faces utterly devoid of beauty or attractiveness. Coon songs usually have white people posed in the pictures. Moons are scarcely ever shown in the quarter of the sky to properly cast the shadows seen in the pictures, and they are usually out of all proportion. The song verses frequently have errors that betray the ignorance of the makers. What is needed in the slide business is better slides, and the men who get them out may rest confident that in the long run they will secure the business.

But had as are some of the slides, the songs that go with them are usually worse, and for this the slide men are themselves partly to blame for their lack of sense in selecting them. It is a mystery how so much ignorance and stupidity can possibly be in existence as we see displayed in the average popular song. Not to speak of the painful music which is hardly even of any merit unless stolen, the English of the so-called lyrics is frequently of the most impossible kind—a horror to the average public, and to some extent a menace to the national education. Grammar is almost an unknown accomplishment with some of the present-day song writers, and poetic feeling or even common sense sentiment is not very often in evidence. Sloppy language and sloppy ideas go hand in hand, and the worst of it is that this sort of stuff is capable of doing a certain amount of harm in an educational sense. Not long ago "The Spectator" noted a song in which "who" appeared for "whom" no less than twenty times. In another song the same error occurred once. In neither case was the singer to blame, because the errors were on the slides. Another song declares: "I'm going to do what I please, if I don't please no one else." Still another makes San Antonio rhyme with "o" and lately a song has the same city spelled San Antonio.

Errors like the above are by no means exceptional, but it may, perhaps, be argued with some reason that popular songs need not be cultured, and that the public is not critical in this respect. It is certainly true that the public is not critical of the trashy songs of the day would find no buyers nor hearers. But even trashy songs need not offend in grammar in order to be popular, except, of course, character songs in which the errors are parts of the songs. The uncultured, who are unable to notice the errors, would like the songs just as well with the errors absent, or if the language of the lyrics had some pretense of elegance in construction.

Song writers and slide makers are not alone in displaying errors to offend the intelligent. Sometimes we detect unparadigmatic signs on the part of film makers, the manufacturer frequently produces captions or sub-titles in his pictures in which the wrong placing or the absence of the apostrophe in forming the possessive case is conspicuous. There is no excuse for such errors and they should be avoided. If sufficient common education is not available in the factory force, a small boy from some grammar school could be employed to read proof before the films are placed on the market.

At one time there was a controversy in some of the trade papers over the question of incidental vaudeville in picture houses. Some managers held that picture shows require no vaudeville, and others claimed that vaudeville increases the attendance. Apparently neither side won out in the discussion, as there are houses of both kinds in all parts of the country. In New York we have had object lessons along Fourteenth street with the weight of evidence in favor of vaudeville. The Dewey, Unique, Comedy and Fourteenth street theatre gave liberal vaudeville bills, while the Fair, Crystal, and until recently the Union Square, have confined their programs to pictures and songs. All have done a good business, with the Dewey and the Fourteenth street leading, which was taken to prove that vaudeville has the greater drawing power, at least in that section of the city. Recently, as noted in THE MIRROR, the Union Square has

added vaudeville also, and it will now be interesting to note if there will follow a sufficient increase in attendance to make up for the extra expense.

If the experiment at the Union Square should turn out a profitable one for the management it will, however, prove nothing regarding vaudeville except as to that particular locality. Picture patronage is dividing into classes in the same manner that other forms of amusement divided long ago. There are people who find enjoyment in the cheap, second-rate vaudeville that a picture house can afford and there are others who cannot tolerate it. Since the pictures have improved so vastly there has been attracted to the purely picture houses a higher quality of patronage—people who want no vaudeville at all unless it be the best, and who visit

the picture houses solely to see the pictures. This class the Union Square had to a marked degree, but it cannot expect to hold it under the new policy. Possibly the management does not want to hold it. During the past week the vaudeville bill was so long that the picture program was almost entirely crowded out at certain times of day and night, and many who went there to see pictures were disappointed. Others appeared well pleased with the change, but those who were not pleased will doubtless seek straight picture houses for their entertainment in the future. The same rule applies elsewhere and the evidence is strong that distinct classes of pictures and picture houses must develop to cater to distinct classes of patronage. In time we may see high-class picture houses playing at high prices to the high-class public.

THE SPECTATOR.

Reviews of Licensed Films

The past week's releases contained a number of Christmas stories or subjects suitable for the holidays. Biograph's *A Trap for Santa Claus* is a delightful picture with a novel plot. Lubin's *Three Christmas Dinners* is a laugh-producer by reason of its clever and plausible story. Edison's *A Happy Accident* is short but charming. Kalem's *Cardboard Baby*, while not a Christmas story, is a film for the children and pleases immensely. Selig's *The Christian Martyr* is a big and magnificent production. Pathé's *The Birth of Jesus* is an impressive allegory in colored film. Vitagraph's *Midsummer Night's Dream* is beautifully pictured, and the poetical fairy story it tells is a happy selection for Christmas Day. Other notable releases are Pathé's *Death of the Duke d'Enghien*, Urban's *Fiorella, the Bandit's Daughter*, and the battleship film, Biograph's *In Little Italy*, Lubin's *Bilvaire the Beautiful*, Edison's *Faust*, and Gaumont's *Greek Slave*.

Death of the Duke d'Enghien (Pathé, Dec. 20).—This historical incident in the life of Napoleon Bonaparte, an eternal blot on his reputation, is presented with wonderful feeling by competent French players, and as stated in captions, the scenes are those of the actual localities that figured in the tragedy. The Duke was charged with being the particular royal prince around whom centered a royalist plot against the rule of Bonaparte, who was then First Consul of the Republic. On the contrary, it has been since claimed that he was not interested in the affair, although his father was. The first scene shows Napoleon ordering the arrest of the Duke against the opposition of some of his subordinates. We are then shown the Duke's home across the border, where the soldiers sent for the purpose effect the arrest. The Duke is represented as revealing his identity to save another man from punishment. Scenes follow, showing the progress to Paris in an ancient coach, his incarceration in prison, his trial by court martial and his execution and burial in a grave close to where he fell, his faithful dog remaining at the grave. The entire film is deeply impressive and is one of the Pathé masterpieces.

Through Hood River Valley (Selig, Dec. 20).—This industrial film illustrates the apple culture of the Hood River Valley and the salmon catching industry along the Columbia River in Oregon. Both industries are intelligently and interestingly presented and the film will be found entertaining as well as educational.

A Modern Dr. Jekyll (Selig, Dec. 20).—Comedy trick effects are introduced in this picture in a pleasing manner, although some of the incidents are as similar as to be a little tedious toward the end. A confidence man is supposed to secure from an old recluse scientist a magic liquid with which one can transform himself instantly into another appearance. The crook cashes a forged check and escapes from the constable several times by changing his appearance, but in the end he is caught when his captors use the liquid to construct a jail around him and change his garb to prison clothes. Aside from the clever transformations the film has limited interest for an American picture of the present day.

A Trap for Santa Claus (Biograph, Dec. 20).—This Christmas picture has a logical plot of deep heart interest in which two children figure with delightful comedy effect. The story opens with a family in deep poverty. The husband drowns his troubles in drink and when his wife reproaches him goes away, leaving her with the children to care for. It was a cowardly thing for him to do, but we make allowance for his extreme despondency. When things look darkest for the poor woman she receives word that an estate long in litigation has been settled and she comes into a competence. We now see her living in comfort, but mourning the absence of her husband. Christmas approaches and the two children are sent to bed with many words of caution from the mother to sleep tight. But their little heads are full of Santa Claus and they creep down stairs after the tree has been arranged. They have been told that Santa Claus will come in the window because there is no fireplace and they determine to trap him, placing a washtub on the floor under the window and tying a string to the sash, a long string leading to their bedroom, where the girl ties the other end to her big toe to wake them when the wonderful Santa Claus shall arrive. The wandering father has continued to suffer reverses and in his distress determines to resort to burglary, fixing, by Christmas story chance, on the very home of his wife and children. He enters by the window and the children are awakened by the jerk of the string, but before they get out of their room their mother intercepts them and sends them back to bed. Going down stairs she comes upon the intruder and they recognize each other. The remorse of the man and their reconciliation is feelingly shown and the story ends by the father assuming the

disguise of Santa Claus while the mother had previously provided for herself, and the children are called down to find the mythical old chap caught in the trap they had set for him.

The Policeman's Christmas Eve (Lubin, Dec. 20).—This Christmas story is also based on a burglary incident, with the desperate father of two little children setting out to rob a house. But in this case the object of his crime is to secure presents for the children, which is hardly a plausible motive for a burglary. The house he enters is the home of a policeman who has previously brought in a load of presents for his own little ones. He discovers the burglar climbing the tree, but before he reveals himself the burglar has a change of heart and replaces the presents, determining to go away without them. The policeman questions him and being impressed by his story gives him the presents he had intended to steal and accompanies him home, where he puts money into all the little stockings by way of good measure. Indeed, his lavish generosity indicates that Philadelphia policemen must be content fellows. Perhaps the graft is good down there. After this show of liberality he buys a fresh supply for his own kiddies and goes home.

Three Christmas Dinners (Lubin, Dec. 20).—This picture is far more plausible than the preceding one and, in fact, is a comedy film of rich merit, being well acted by the three boys who are the heroes of the Christmas plot. The little fellows evolve a great scheme to get three Christmas dinners. Each one in turn takes the other two to his home and prevails upon his mother to invite his little friends to be his guests on Christmas Day. Their first dinner is at one o'clock and they eat ravenously, forgetting that there is a limit to their capacity. The second dinner in the middle of the afternoon is more difficult to negotiate, but they manage it somehow and depart for their third. Here they encounter real distress. To the astonishment of their hosts they can eat but little and this little boils them over in gastronomic agony. Doctors and their parents are sent for and pains brings them around.

A Happy Accident (Edison, Dec. 21).—This film is well named. It tells a short Christmas story and tells it happily. A wealthy woman on the way to visit her niece in the country, with her automobile well loaded with Christmas presents, suffers a breakdown and seeks refuge in the home of a poor widow with two little daughters. The widow is a warm-hearted neighbor, but the children are hospitable and the lady enjoys a fine supper with them, helping to prepare it herself. During the night she has her chauffeur bring in a Christmas tree which she trims with the presents she had intended for her relatives. The scene is completely convincing and the picture is immensely pleasing.

The Mischievous Elf (Edison, Dec. 21).—There appears to have been something of an idea in this trick picture, but it is not handled in a way to make the story altogether clear. A witch who has a pretty daughter living in a cottage where a mischievous elf has taken up his abode. This elf annoys the old man, playing tricks upon him but doing it in a way that destroys all comedy effect. The old man promises the hand of his daughter to the young man with whom she is in love, providing he will get rid of the elf. The youth seeks out a witch who gives him a bag of magic sand. With this sand the elf is enticed into a chest which is then nailed tight and thrown into the river.

The Stranger (Gaumont, Dec. 21).—This is a wonderfully effective dramatic picture telling a pathetic story with a strong appeal. The acting is admirable in all respects. A widower peasant with a young and pretty daughter, marries a second wife whom the girl dislikes when she sees her appropriating the clothing of the first mother. To keep peace between the father and the girl she takes the child to live on a distant farm, but she grows homesick and writes her father to take her back. The father is unable to read and the new wife pretends to read the letter to him, but misrepresents its contents. The child worries herself sick in her distant home and writes again, but the stepmother destroys the letter. Finally the people at the farm take the girl back to her father, where the truth comes out and the false-hearted woman is driven from the house.

The Forgotten Watch (Vitagraph, Dec. 21).—This is a real comedy story acted in a way that brings out all the humor there is in it. A police commissioner leaves his watch at home and when a stranger on the street battles against him and he discovers that his watch is gone he accuses the man of stealing it and after a chase and a fight, he secures the supposed thief and both go to the police station, where the stranger is locked up, after his watch is taken from him and turned over to his accuser. At home the police commissioner tells his wife of his experience and is astonished to find she shows him his own watch safe in the house. Calling up the police station he secures the release of the prisoner, who calls on him to have his property returned. While the commissioner is profusely apologizing and forcing a fine cigar on the stranger the latter calmly gives the commissioner's watch and gets away before the loss is discovered.

The Cook Makes the Madera Sauce (Vitagraph, Dec. 21).—This "comic" lacks point and interest except in one scene, where the facial expression of one young woman gets a laugh. The cooks in a restaurant, who overeat their parts without comedy results, drink the wine that was intended for the Madera sauce and substitute red pepper in its place. When the sauce is served at the restaurant table the people are eating and indignant. The waiters and the proprietor protest to the cooks, who start a rough house that seems to have no object but to smash and muss things up.

Fighting Top of a Battleship (Urban, Dec. 22).—This film is a unique novelty, showing scenes on a battleship taken from an elevation. We see the deck beneath us and the neighboring rigging and armament. Other scenes show the revolving turrets and the great guns in action. The photography is of the usual Urban excellence.

Fiorella, the Bandit's Daughter (Urban, Dec. 22).—An excellent Urban company has given us in this film a strong dramatic story, pictured amidst romantic scenes and acted in fine harmony with the theme. The daughter of a bandit chief falls in love with a nobleman, who returns the love, and when the latter is captured by the robber band the girl effects his release. The bandit in revenge prepares to at-

MR. EDISON IN A MOTION PICTURE



As noted in last week's MIRROR in connection with the dinner given by the film manufacturers in honor of Mr. Edison, great interest attached to the motion pictures taken in the Biograph studio of the great inventor and his hosts. One film shows Mr. Edison alone, and THE MIRROR is able

to reproduce a selection from the negative. It was the first time Mr. Edison was ever photographed by a moving picture camera and the first photograph of him of any kind that has been made in a number of years. Each picture on a film is very small, and therefore the cut is an enlargement.

Jack the nobleman in his castle, but the girl warns him and with his men he captures the robber band. He is about to order the prisoners to their death when the daughter pleads for their pardon and the nobleman grants it; but when he wants her to marry him in return she refuses and departs with her father.

The Love Token (Pathe, Dec. 22).—This is a Mexican romance or melodrama enacted in tropical surroundings that give a remarkable impression of reality to the picture. The daughter of a villainous old fellow is beloved by two men, one of them a scoundrel who, on being rebuffed by the girl, pines her father with wine and carries her off, after having shot his rival, fatally as he supposes. But the rival is wearing a jacket given him by the girl and as it is hanging over his heart, where all true love tokens ought to hang, it saves his life, and he and the father start in pursuit, overtaking the scoundrel when he has arrived with his fair prisoner at a lonely spot in the forest. The girl is rescued and her captor shot, after which the father readily consents to the marriage of the lovers.

A Kiss in the Dark (Essanay, Dec. 23).—This film does not appear to possess the humor of the average Essanay comedy, owing to vague construction. It would seem that they could have been something in the story, but the camera does not succeed in getting it into the picture with sufficient clearness to make it effective. A jealous old husband to test his wife induces a visiting gentleman to make love to her. She becomes aware of the plot and being in possession of such evidence that the black seed the husband has placed on her cheek is transferred to the cheek of the man. The latter kisses the maid, thinking she is his own wife, blacking her cheek, and the maid passes it along to the hired man. Then the visitor's wife really enters the picture, gets her cheek mugged up, but as the whole affair is then smoothed out with no bones broken and as the hired man cuts no further figure in the complication we are at some loss to discover what has been the object of all the fuss.

Object Matrimony (Essanay, Dec. 23).—There is more wit in this film than in the preceding—at least it is more apparent to the spectators. A group of boarding school misses with their sweethearts put up a job on the school mistress by inserting an "and" in the paper stating that the lady short on looks but long on cash wants a husband. To the inquirers they send letters appointing a place of meeting and stating that the lady will be walking with two young ladies and will wear a white rose. The chief mischief among the girls then induces the old lady to take the walk and wear the rose, winking at the camera during the argument, which this reviewer holds is an error in picture acting. When the place of meeting is reached the flock of aspirants for the lady's hand and purse assail her singly and in squads, but she is at last rescued by an old flame who turns up to repay his offers of love, and all ends happily.

In Little Italy (Biograph, Dec. 25).—It is some time since the Biograph has given us a real melodrama with a thrill at the finish, and this film is the story of a woman. The characters in the story are Italians living in an American city and are all well portrayed. A widow has two suitors, one of whom she rejects. The fellow becomes crazed with jealousy and determines to kill her, but in preventing her on different occasions by the approach of third parties. At last he "gets him" in a crowded ballroom, stabbing him in the back while dancing, but only succeeding in seriously wounding him. When the would-be assassin learns his victim is not dead he is being nursed by the widow's home, he tries to break in and finish his job. This is where the thrill comes in and it is handled with fine naturalness, each effort to effect an entrance being obviously plausible. A little girl has been sent for the police and they arrive just as the murderer is about to succeed in forcing his way through a trap-door leading up from the cellar.

Blissville the Beautiful (Lubin, Dec. 25).—Whoever wrote the scenario for this capital comedy picture has been the victim of some suburban real estate boomer, and judging from the way the film was applauded at the Union Square, where Tim Minton reviewer saw it run, there were plenty of people in the house who had been through the same ordeal. The film is one of the richest comedies that has been issued in some time, and the reason is that it tells a plausible story in a way not too exaggerated, and is based on events that recall actual experiences of the spectators. A man and his wife tired of city life desire a suburban home and search great heaps of Real Estate papers for the right location. The glowing "ad" of the Blissville Realty Company impresses them and they visit the company office, where the polite salesmen show them maps, pictures and literature that delight them. They decide to visit the property and we next see them at the Blissville depot, where they have just disembarked from the train. The depot is a lonesome switch shanty with a fine new sign on it. From here they walk over the new town. Not a house or building is in sight, but in the middle of the woods there are there are signs reading, "Blissville Post Office," "Blissville Opera House," "Blissville Public School," "Broadway," and similar alluring information. As the agent trails them along explaining the future greatness of the city, they stumble into ditches and pools of water, and are soon a sorry and bedraggled looking pair of real estate investors. Shortly rain comes on and they seek shelter in the "Office of the Blissville Realty Company," a few boards supported by four sticks, and a soapbox for a desk. When they reach the depot they find they have missed the last train and they work their way home on a handcar, leaving the agent struggling along behind. At home again, they are content with their cozy rooms and make the solemn resolve never again.

The Christian Martyr (Selig, Dec. 23).—Appropriate to the season and elaborate as a production this film is one of the big issues of the week. The story deals with Rome during the early Christian era, when a certain Faustina was emperor, but what Faustina was are not informed. Probably neither of the two known to history, but a fictitious Faustina is meant, as she appears to be the ruler of Rome in the story as this film tells it. She is in love with a soldier, Flavian, who falls in love with a Christian girl and embraces the Christian faith. In revenge Faustina has the Christians seized and Naodamia, the girl, thrown to the lions, whereupon Flavian seeks out the empress, kills her and leaps voluntarily to his own death among the lions. The acting is excellent, considerable dignity and the scenic backgrounds, sweetly studio, are conceived on an elaborate scale, although the regal barge on the Tiber appears hardly pretentious enough for the occasion.

Faust (Edison, Dec. 24).—This is the first of the films promised by the Edison Company dealing with the great opera, and it promises well for a series that should rank among the film classics. The acting is distinguished by fine feeling and reserve and the settings are in excellent taste. The adaptation is cleverly done, the plot being conveyed with wonderful clarity. Mephisto is well acted as are also

Marguerite, Faust and Valentine. Altogether the Edison producers are to be congratulated for a most meritorious piece of work.

The Cardboard Baby (Kalem, Dec. 24).—Pleasing to the children as well as to the grown-ups, this delightful picture is one of the week's best successes. It tells the story of a little girl who dreams that she has a cardboard baby which she brings to life by means of an elixir given her by a fairy. We see the cardboard baby transformed into a cute little fellow who toddles around with the little miss in a manner to delight the lady spectators. At frequent intervals the baby goes back into his original cardboard form to the astonishment of the different people they meet. At length the little girl becomes impatient with the baby and the fairy punishes her by destroying the magic elixir. The dreamer then awakes and promises her mother to thenceforth be a good little girl and never again permit her angry passions to get the better of her. The part is excellently taken, although one can see no reason why she should have found it necessary at any time in the picture to show consciousness of the camera by appearing to address in pantomime imaginary spectators. The picture is best when it is wholly natural.

Agitation in Hungary (Pathe, Dec. 24).—Old-fashioned methods prevail in the harvesting of grain in Hungary, as we learn by this excellent film, although after the wheat is cut we see it threshed in a modern machine operated by steam. The film also shows the method of handling hemp.

The Birth of Jesus (Pathe, Dec. 24).—

Finely colored, adequately staged and ably acted with solemn dignity befitting the subject, this film is a valuable one. It shows the entrance of Joseph and Mary into Bethlehem as a shepherd seeing the star and following it to the holy manger where the Christ child is found. Some of the vision scenes and the star are more suggestive of painted scenic effects than we like to see, but these faults are only minor ones when compared with the general excellence of the production in other respects.

The Heart of a Cowboy (Essanay, Dec. 25).—We may not be willing to concede that any cowboy would have voluntarily confessed to cattle stealing of which he was not guilty, and for which he must suffer lynching merely because he thinks that the girl he loves is in love with the real thief, but people do strange things for love, especially in melodramas, and this picture is frankly a Western melodrama. Aside from doubtful plausibility in the respect referred to, the story is admirably constructed and is acted with a dash and natural force that we have come to look for in Essanay Western pictures. The daughter of a ranchman is courted by the inevitable two cowboys, one of whom she accepts. The lucky fellow is a rascal and a very cheap one. It would appear, since he joins with a half breed in stealing three cattle, which the half breed drives off to sell. In the meantime the theft has been discovered and a portrait of the girl picked up on the ground. On the portrait the wife of the ranchman is named Steve, but the good one assumes the crime and the bad one permits him to do it. The accused man is led off to be hung, but the girl discovers the real criminal, finding the spolia with accomplices, and at the point of a revolver forces confession and restitution from him, and rides to the scene of the hanging in time to save the life of the innocent man, whom it appears she really loved after all.

The Greek Slave (Gaugmont, Dec. 25).—With beautiful photography and backgrounds and polished acting, this classical subject proves both interesting and high class. The Greek girl is sold to a wealthy barbarian, but her peasant lover joins a troupe of traveling musicians and gains entrance to the rich man's home, where he plays his flute for the assembled company. The girl recognizes the music and flies to his arms. One of the servants is for throwing the poor fellow into prison, but the master is a man of heart and recognizing the affection of the pair of lovers, gives her freedom and the two are sent back to their native home.

A Midsummer Night's Dream (Vita-

graph, Dec. 25).—It does not seem probable

that the producers intended to attempt a clear

film rendition of Shakespeare's complicated fairy

story in this picture. Indeed, the thing would

be too difficult. However, much of the poetical

spirit is achieved and with the pleasing out-

door scenes well chosen for the backgrounds,

the film is a charming one for the holiday sea-

son. The acting is in harmony with the theme

and the grotesque rendition of Puck and

Titania, by Bottom and his companions, furnishes ample food for laughter. The student of

Shakespeare will take a lively interest in the

freedom and others will find it very enter-

taining.

The Good Doctor (Pathe, Dec. 25).—

This is a well acted comedy telling of the

troubles of a doctor's daughter and her sweet-

heart in trying to steal an evening's courtship

when papa had been sent off to bed by turning

the clock ahead. The old gentleman finds it

impossible to sleep and interrupts the lovers in

the parlor, the young man escaping by going up

the chimney. But papa builds a fire in the

grate and the daughter, to get him away, first

tries to give him a narcotic, and failing in this,

forgets a message from one of his patients, call-

ing him from the house. In the meantime the

lover has come out of the chimney and drunk

the narcotic. When the doctor returns he finds

the young man unconscious and administers re-

storatives, sending him home thankful for hav-

ing escaped with his life.

The Happy Widower (Pathe, Dec. 25).—

This "comic" with trick effects, is good for

many laughs. It tells of a widower whose de-

ceased wife haunts him whenever he attempts

to make love to another woman. He ghostly

hand seizes him on each such occasion until he

concludes that he must renounce the fortune

he has inherited from her if he would marry

the new woman of his choice.

IS SOMEBODY BEING "KIDDED"?

This paragraph from a motion picture trade paper regarding the Kinemacolor exhibition is submitted without comment:

There was a more personal aspect of the matter. It seems to have been allowed that, and indeed the assurance was given us, the demonstration was arranged partly for the purpose of convincing the *Motion Picture World* that these results could be obtained. It was said so by word of mouth, it was said so by writing, and said so in print. It is needless to say that we highly appreciate the compliment paid us by the party of friends, especially journeying all the way from London in order to give us this opportunity, and we must consequently take credit to ourselves for having been the more or less direct means of bringing about this unique demonstration. Indeed, we go so far as to suggest that the thanks of the moving picture public are due to us for having provided them with the display.

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Saturday, January 8



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Reviews of Independent Films

Since the commencement of Independent service at the Fourteenth Street Theatre, Dec. 22, THE MIRROR is able to review independent releases with the same care and regularity that has been accorded Licensed films. Criticism of these subjects will be based on the same standards applied to the Licensed products, and although the opinions expressed will necessarily be those of a single individual, from which others may honestly differ, the opinions will be sincere and unprejudiced and adverse criticism will be offered in only the kindest spirit. Art knows no trademark, and honest criticism should be equally unbiased.

Let Us Forget (Imp. Dec. 20).—This is an excellent Christmas subject, somewhat lacking in plot, but acted with convincing sincerity. It is possible that the vision of dream scenes in which the little daughter of the rich parents is supposed to see herself and her mother in poverty is made rather too much of for the dramatic interest of the story, yet Luckins has given us good authority for this sort of thing. The little daughter of the rich meets the little daughter of the poor beggar on her doorstep, and is inclined to be sympathetic, but the rich mama interferes and the little daughter forgets all about the circumstance until the dream comes to her in her bed. Her parents have given her a large doll and she dreams that this doll turns into a fairy, who takes her around showing her things. She shows her the poor little girl and her famished mother, and then she transforms the dreamer and her mother into people of poverty. When she awakens in fright the little dreamer prevails on her parents to go to the address given by the poor child, and bring the mother and girl to the house of wealth, where we see them in the last scene enjoying the same Christmas entertainment with their wealthy hosts.

Mother-in-Law Must Fly (Mae West, Dec. 20-25).—The extravagant burlesque of this comedy is after the style of foreign "comics," and has considerable humor, but the acting is so far overdone that much of the fun is destroyed. Waving arms and violent contortions are not funny movements to look at—at least not in this country. Mother-in-law goes to an aeroplane exhibition and is much interested in the flights. Her son-in-law plots to give her the experience she wants and attaches a flying machine fan to her bed, after which we see the

bed sailing out of the room into the sky, and at last landing in a cave where daughter and son-in-law are enjoying themselves. The flying portion of the film is trick studio work and is fair.

Chemist's Bell (Lux, Dec. 20-25).—This is another "comic" with a fairly good idea that is weakened by overacting. The chemist has just been married and hopes to spend the evening protesting his love to his bride, but each time he gets the lady on his knee the night bell rings, and he must leave her to attend to the wants of a customer. This thing is repeated so many times that we wonder why he doesn't bring in the night bell sign or cut the wire.

The Explorer's Dream (Haleigh and Robert, Dec. 20-25).—This comedy is not convincing, especially due to the wholly unnatural acting of the explorer. He sets out with much preparation to go some place, not named, and at the first stop has a dream in which he imagines himself captured and burned to death by Indians.

A Persistent Lover (Lux, Dec. 20-25).—This is a well worked theme, but the Lux players have succeeded in getting some new incidents into it, although it is acted so rapidly that the best effect is lost. The lover follows the girl, trying to force his attentions on her, and gaining admission to the house under various disguises, winning her heart in the end by saving her from footpads.

Granny's Darling (Haleigh and Robert, Dec. 20-25).—Here is a good story and, but for the over violent acting of granny and the child's father in one scene, well played. The favorite grandchild of the old lady is stolen by gypsies and the grandmother is prostrated by the blow. The doctor who is called in puts her in a hypnotic state, when, to the surprise of the family, she leads them to the refuge of the child stealers, who are arrested and the little one recovered.

McNabb Wants to Get Arrested (Haleigh and Robert, Dec. 20-25).—This story has been done before at least twice, and truth requires the admission that it was better done for the comedy in this instance appears silly rather than humorous. McNabb tries repeatedly to get himself arrested, but without success. Everybody he insults refuses to arrest or complain, although no logical reason is furnished for this leniency. At length he decides to go to work and gets a pushcart license and is at once arrested.

A Little Disagreement (Itala, Dec. 22).—There are at least a number of good laughs in this film. It is all of the rough-house order; there is a logical basis for it, and it is all carried out earnestly. Two men get to fighting and keep at it with startling violence through a number of scenes, knocking people over, smashing through partitions and walls and finally landing in a small theatre, where two strong men are exhibiting. The athletes are only able to stop the fight by pulling the arms of the fighters out by the roots.

Lorenzo De Medici (Comerio, Dec. 20-25).—This is a high class historical subject with adequate settings, and a story that is clearly constructed, but the acting is without feeling. The people merely move through their parts and fail to impress, although there would have seemed ample opportunity for fine acting. Lorenzo de Medici plots to win from Alessandro the love of the latter's sweetheart, and failing in this, entices Alessandro to his house, where he kills him. Alessandro's friends swear to avenge the murder and waylay Lorenzo at the steps of the lady's palace on a canal of Venice and there put him to death.

An Italian Love Story (Bison, Dec. 24).—It is unfortunate that the print of this film seen by THE MIRROR reviewer was so darkly printed that much of the beauty of the scenery and of the good acting that appeared at times were lost in the shadows. The film is one recently taken by the New York Motion Picture Company's staff and stock company now in Mexico. The story has reference to the love of Italian peasants at work in an orange grove. The foreman resents the love of one of the men for a pretty orange picker and in a fight kills his rival. The murderer escapes and the girl and her friends swear vengeance. They follow him, apparently to America, as we now see scenes that appear more suited to this continent. He has secured work on a new railroad and is killed by rocks from a premature blast, thus saving the girl from making good her vow. The acting that in most respects warrants praise, could have been improved in a few particulars. The murderer in escaping staggers around in front of the camera too much to be successful in convincing us that he really wants to escape, and the young woman takes too much pains to keep the fatal dagger in her hand to permit us to forget that she is "acting." One rather expected to see her take it in her teeth toward the end.

Outcast Christmas (Great Northern, Dec. 25).—There is some pretty sentiment in this picture, telling of a poor tramp driven during a snowstorm from one refuge to another by heartless policemen, and at last fed and comforted by a little girl who finds him in the stable of her home. It is Christmas day and the mounted mail carrier has left his horse outside the house unblanketed in the cold. The child in the goodness of her little heart leads the horse to the stable and finds the tramp. But the story has a sad ending, or rather an indefinite one, as the officers again appear and the tramp makes his escape, with what result we are not told, as the picture ends here. One fault with the picture which robs it of its natural atmosphere is the rapid action of the characters. The camera has been timed to produce this result—a practice now generally abandoned by the more advanced film producers.

Reunited by Santa Claus (Powers, Dec. 27).—This is the first Powers "Columbia" picture. This reviewer has succeeded in seeing it and it must be confessed the result is not altogether satisfactory. The photography is uneven, especially in the studio interiors, where the characters look ghastly. As for the story, it is ambiguous and lacks clearness. At no time are the characters properly introduced or identified. We see a young man and woman exhibiting their marriage license and being ordered from the house by an old gentleman, but what relation they bear to the old gentleman we cannot tell clearly. Several years later their little girl goes to sleep in front of a shop window and is making wishes. She is found by another young man and woman, presumably relatives, and a reconciliation results. The acting is rather stilted, not expressing feeling in a natural way, but as the company is still young and is making changes in the direction of a more competent staff better work may be expected in the future.

S. R. O.

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EDISON FILMS

RELEASE OF JANUARY 4

PARDNERS.—Rex Beach's famous story dramatized by the author. No. 6569. Code, Versano. App. length, 995 ft.

RELEASES OF JANUARY 7

THE ENGINEER'S ROMANCE.—Dramatic. No. 6570. Code, Versapft. App. length, 670 ft.

ASHES.—Sentimental. No. 6571. Code, Versapfung. App. length, 310 ft.

RELEASE OF JANUARY 11

BEAR HUNT IN THE ROCKIES.—Descriptive. No. 6572. Code, Versaubert. App. length, 975 ft.

RELEASES OF JANUARY 14

A WARRIOR BOLD.—Comedy. No. 6573. Code, Versapen. App. length, 475 ft.

THE PARSON'S UMBRELLA.—Comedy. No. 6574. Code, Verzegelein. App. length, 230 ft.

TROOP "B," 15TH U. S. CAVALRY. Bare Back Drill Squad in the "Monkey Drill" at Fort Myer, Va.—Descriptive. No. 6575. Code, Verzahrbar. App. length, 285 ft.

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COMING ESSANAY FEATURE.

The Essanay Company claim they have a distinct feature in their short one-scene dramatic subject. The Adventure. The story concerns an episode in the life of a great English army officer, who was blackmailed by a famous English confidence woman. The scene takes place in a compartment of an English railway train. The photography is said to be exceptional. It is released for Wednesday, Jan. 5.

NO VAUDEVILLE IN FRISCO?

An ordinance has been introduced in San Francisco prohibiting picture houses from including vaudeville acts in their performances.

CORK FLOOR FOR THEATRE.

The Princess is a new house in Milwaukee, and seats 900 people. The floor is made of cork to deaden the sound of persons entering and leaving.

NEW HOUSE FOR HARTFORD.

A new moving picture theatre is near completion, situated at Broad and Park streets, Hartford, Conn., and will be known as the Park Theatre. It is located in the thickly settled outlying factory district and is the first theatre to be built other than in the downtown part of the city.

"BISON" COMPANY BRANCHES OUT.

The New York Motion Picture Company announces that commencing with Jan. 10, it will release two Bison reels weekly, one Ambrosio reel and one Itala reel. The release days will be as follows: Tuesdays, Bison; Wednesday, Itala; Fridays, Bison; Saturdays, Ambrosio.

TO RAISE CITY LICENSE FEE.

In St. Paul, Minn., where the license fee for running picture theatres has been \$50 per year, it is proposed to double the amount.

EDISON EDUCATIONAL FILMS.

Travel and Industrial Pictures Will Hereafter Be Frequent Edison Features—Notes.

The Edison Manufacturing Company recently dispatched a camera operator upon a trip to Jamaica, Hayti and through the greater part of South America, which will take several months. It is expected that he will bring back some film of exceeding interest, showing the various cities and towns, the inhabitants, the peculiarities and modes of living, different tropical fruits and vegetables, the principal industries and scenes of historical and geographical interest.

In taking pictures of different lands this country has so far been somewhat backward, but the announced plans of the Edison Company may be taken to indicate that they intend from now on to make this a part of their regular operation. The Edison Company is displaying commendable foresight in planning along these lines, as unquestionably the scope of motion pictures in the future will comprehend the educational field more so than it has in the past. Some of the negotiations are due to arise in the near future, and it is expected that they will be of very unusual excellence, the tropical countries offering such exceptional and abundant opportunities to the skillful photographer.

Due notice will be given as soon as they are in a position to make a definite announcement as to release dates of any of these subjects.

The company is beginning to receive flattering comments on the improvement in the photographic quality of their films of late, not only from professional critics, exchanges and exhibitors, but from the public generally. One of their recent releases that came in for much favorable criticism was "The Keeper of the Light," released Dec. 3. This film was pronounced generally to be one of the best examples of splendid photographic clarity that has been placed on the market in many weeks. A Chicago exhibitor, George J. Gilmore, who pays a higher price for service than any exhibitor in that city, with one exception, said of this film:

"The Keeper of the Light," an Edison release of Dec. 3, is a matter of subject, photographic steadiness of the picture, accurate perforations and general quality by far the best picture of its kind I have ever seen. Its realism is such as to commend the admiration of the most exacting audience."

Parlier, Rex Beach's extraordinary story of life and scenes in the Alaskan gold fields, is the subject scheduled by the Edison Manufacturing Company for release on Jan. 4. The news that America's most successful young novelist had identified himself with Edison interests and was arranging his famous story for film production has been received by exhibitors and exchanges generally with a considerable interest. The announcement of this release has been eagerly awaited for some time. The Edison Company promises that the picture will be a splendid production of Mr. Beach's extraordinary story and that his literary style is vividly portrayed by their stock company. It is said to be also a wonderful piece of photography and should prove of unusual interest in that particular, as the scenes involved will be entirely new to the picture audiences, representing as they do the wonderful mountains and streams of Alaska.

The expense to which moving picture men will go in order to obtain new subjects for their films is shown by the release which the Edison Company announces for Jan. 11. The film portrays an actual bear hunt which took place on the Big Muddy, about twenty miles from Marble, Colo., in the Rocky Mountains. The idea of photographing a bear hunt originated with Frank Dickens, the famous mountain scout and guide, who is a Coloradoan and who has been advertising his State. Thinking that a moving picture of a bear hunt in the mountains in that region would bring that particular section of Colorado into prominence he got into communication with the Edison people, who grasped the opportunity, although at first of the opinion that it would be difficult to get such a photograph. In the picture that was secured there is not the slightest departure from absolutely natural conditions nor is there any attempted acting. An actual bear hunt is reproduced just as it occurred from beginning to end. The start of the hunting party is shown, and its journey through the indescribably beautiful scenery of Colorado, through gorges and over mountains, penetrating forests and following mountain trails where safety lies only in the sure-footed horses; and all this in the very heart of the Rockies, with the snow-capped peaks showing in the distance. The conditions under which this picture was taken were perfect from a photographic standpoint, and the beauty of the scenery as every detail of the hunt are shown so vividly as to leave naught to be desired. The operation was laborious, expensive and not without danger, but the Edison Company feels well repaid in having secured a picture so full of interest and absolutely novel.

MORE SELIG ENTERPRISE.

Selig Gets "Wizard of Oz" for Film Production—Also "Sam'l of Posen."

The Selig Polyscope Company has closed a contract at Chicago with I. Frank Baum, author of "The Wizard of Oz," to produce the extravaganza elaborately at the Selig plant in that city. There will be three hundred people in the production, a great many animals—in fact, a whole menagerie—and the total expense will reach \$35,000. The film of "The Wizard of Oz" will be ready some time in February.

Another notable contract by Selig is with M. B. Curtiss, who will make a special production of his famous comedy, "Sam'l of Posen," at the Selig Chicago plant. A number of the original company have been engaged to appear in the production.

Harry Gordon, for many years the head of the firm of Gordon and Bennett, producers of "The Holy City," "Royal Slave," and various other productions, succeeded Thomas O'Neill as special representative and advertising agent for the Selig Polyscope Company, Inc., with offices at 45-49 Randolph Street, Chicago.

The following well-known producers are under contract with the Selig Polyscope Company, in Chicago: Francis Boggs, Ole Turner, Lewis J. Howard, Frank Best and Frank Baum, the "Wizard of Oz" man, together with the original M. B. Curtiss, referred to above.

Tom Nash, one of the chiefs of staff of the Selig Polyscope Company, made a hurried trip to Los Angeles last week. There are rumors that his gun was loaded for big game. Well, Tom has that reputation, and we can expect some announcements upon his return.

William N. Selig, having returned from Europe much enthused over the popularity of the Selig films in the continental cities, has only been spurred on to even greater ambitions and will soon announce some picture subjects that may revolutionize the film industry of this country.

LICENSED FILM RELEASES.

Dec. 27	(Biograph) To Save Her Soul. Drama. 900 ft.
" 27	(Pathe) Marvellous Garlands. 295 "
" 27	(Pathe) A Bad Bargain. Comedy. 495 "
" 27	(Lubin) The Persistent Post. Comedy. 525 "
" 27	(Selig) Buried Alive. Drama. 1000 "
" 28	(Vita) The Power of the Press. Drama. 977 "
" 28	(Gaumont) A Clever Sleuth. Comedy. 623 "
" 28	(Gaumont) Hush Money. Drama. 361 "
" 28	(Edison) A Cap of Fortune. Fairy tale. 290 "
" 29	(Pathe) Oh, You Ducky. Open air. 187 "
" 29	(Pathe) A Well Earned Medal. Drama. 728 "
" 29	(Essanay) Jack's Birthday. Comedy. 728 "
" 29	(Essanay) The Policeman's Revolver. Comedy. 281 "
" 29	(Urban) Battle in the Clouds. Drama. 658 "
" 29	(Urban) The Park at Caserta. Scene. 202 "
" 30	(Biograph) Trials of a School-Teacher. Comedy. 480 "
" 30	(Biograph) Choosing a Husband. Comedy. 531 "
" 30	(Lubin) Three Fingers Jack. Drama. 940 "
" 30	(Selig) A Daughter of the South. Drama. 955 "
" 31	(Kalem) A Slave to Drink. Drama. 990 "
" 31	(Edison) Fishing Industry at Gloucester, Mass. Scene. 975 "
" 31	(Pathe) A Live Corpse. Comedy. 610 "
" 31	(Pathe) Corsican Hospitality. Open air. 300 "
Jan. 1	(Vita) Cupid and the Motor Boat. Drama. 940 "
" 1	(Essanay) A Western Maid. Drama. 513 "
" 1	(Essanay) Why He Did Not Win Out. Comedy. 428 "
" 1	(Pathe) Tabby's Finish. Open air. 528 "
" 1	(Pathe) Trials of a Schoolmaster. Drama. 1000 "
" 1	(Gaumont) The Legion of Honor. Drama. 990 "
" 3	(Biograph) The Rocky Road. Drama. 450 "
" 3	(Pathe) A Victim of Circumstances. Drama. 582 "
" 3	(Lubin) Their Chaperoned Homestead. Comedy. 850 "
" 3	(Selig) The Samaritan. Comedy. 995 "
" 4	(Vita) The Life of Moses. Drama. 626 "
" 4	(Edison) Partners. Drama. 626 "
" 4	(Gaumont) The Wreck at Sea. Drama. 310 "
" 4	(Gaumont) The Young Death-List. Comedy. 561 "
" 5	(Pathe) The King's Command. Col. comedy. 410 "
" 5	(Pathe) Overzealous Domestic. Comedy. 612 "
" 5	(Urban) Tragedy of the Mills. Drama. 351 "
" 5	(Urban) Shanghai of To-day. Scene. 525 "
" 5	(Essanay) The Adventurers. Drama. 473 "
" 5	(Essanay) How Hubby Made Good. Comedy. 584 "
" 6	(Biograph) The Dancing Girl of Bulte. Com. drama. 870 "
" 6	(Selig) The Highlander's Dance. Drama. 310 "
" 6	(Selig) Alderman Kraut's Picnic. Drama. 992 "
" 6	(Lubin) The Tattooed Arm. Comedy. 907 "
" 7	(Pathe) Modern Highwayman. Open air. 587 "
" 7	(Pathe) English Boxing Bout. Open air. 604 "
" 7	(Kalem) The Deacon's Daughter. Drama. 371 "
" 7	(Edison) The Engineer's Romance. Drama. 870 "
" 7	(Edison) Ashes. Sentimental. 310 "
" 8	(Vita) Richelieu; or, The Conspiracy. Film-de-luxe. 992 "
" 8	(Essanay) His Only Child. Drama. 907 "
" 8	(Pathe) The Last Day. Drama. 587 "
" 8	(Pathe) Opponent's Card. Comedy. 604 "
" 8	(Gaumont) On the Bank of the River. Drama. 371 "
" 8	(Gaumont) A Feast in the Balcony. Comedy. 371 "

"LIFE OF MOSES" A HIT.

Part I, Recently Issued, Universally Praised—Part II, Next Week—Vitaphone Notes.

The series of films treating of the Life of Moses which the Vitaphone Company is now producing is already attracting wide attention throughout the country, although only one of the releases has been issued. Upward of one hundred letters have been received by the company commending the series, and many of these have come from Jewish people, who are much gratified at the broad spirit and fine dignity with which the great biblical subject is being treated. The second reel of the series, which comes out Jan. 4, is distinguished by superb photography and beautiful backgrounds that are wonderfully true to the character of the scene represented. The third reel will be issued toward the end of January, so that the remaining two reels can be released during February, thus making the entire series available before Lent.

The Twelfth Night, another magnificent Shakespearean film, will be ready for release by the Vitaphone Company Jan. 25. It is confidently predicted that this subject will prove to be the best one of its class ever issued by this company. The play has been adapted with great care to preserve the plot and yet make it perfectly clear as a motion picture. For scenic splendor and artistic acting the subject will be found to be unsurpassed.

On January 18 the Vitaphone Company will release a film of novelty to which the title "The Toy Maker's Secret" has been given. It is a free adaptation from the opera of Coppelius and is strong in dramatic interest.

Another Vitaphone release, due Jan. 29, that is expected to prove immensely popular is "The Girl and the Judge." It is a dramatic subject elaborately produced and tells a powerful story along entirely novel lines.

Those who have seen the advance print of the Vitaphone's Richelieu, to be released Jan. 8,

declare that it is a marvel of scenic beauty and able acting.

Saturday evening, Jan. 8, the Vitaphone Company will tender a dinner to its employees, invitations for which will be issued in a few days. One of the large studios will be used as the banquet room and another as a theatre where a moving picture and vaudeville show will be given after the dinner, the vaudeville acts being strictly "home talent." After the show there will be a dance.

INDEPENDENT FILM RELEASES.

Dec. 27, w.k.	(Ambrosio) Story of My Life. (Orlick and Martin) Motherless Waif.
" 27, "	(Relair) The Emperor's Staff Officer.
" 27, "	(Itala) Christmas Legend.
" 27, "	(R. and H.) Muggump's Early Morning Excursion.
" 27, "	(Itala) Footstep Says a Visit.
" 27, "	(R. and H.) The Strolling Players.
" 27, "	(R. and H.) Madame's Favorite.
" 27, "	(Le Lion) The Rheumatic Bridegroom.
" 27, "	(Imp.) The Awakening of Ben.
" 27, "	(Powers) Don Quixote.
" 31, "	(Blain) The Red Cross Heroine.
Jan. 3, "	(Imp.) The Winning Punch.
" 4, "	(Powers) A Frozen Ape.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Saratoga Springs, N. Y., since the remodeling and reopening of the Lyric, this little house is making a far greater bid for popularity than ever before. They are screening an interesting line of Licensed films. Steve Blower makes good, at every performance with his songs. He is one of the best singers that Saratoga has ever heard. The house is doing capacity business, as the performances deserve. At the Bijou, Licensed films are now being shown with a complete change every day, and Joseph Phillips of New York city, lately with The Three Weiss company, who has a very pleasing tenor voice, sings the latest New York successes most acceptably. Business excellent, and everybody satisfied.

At Fairbault, Minn., the Opera House (Kaiser and Dibley, mgrs.) offered moving pictures Dec. 14-21 and drew good houses all week. Licensed films were shown.

James T. Quirk opened a new house at Mahanoy City, Pa., Dec. 25. A Mt. Carmel capitalist is endeavoring to buy the opposite corner for the same purpose.

At Newport, R. I., the Star, Dec. 20-25, to good business. Virginia King and St. Jinks took well. The Bijou: Talking pictures and songs Dec. 20-25, to large houses.

At Elgin, Ill., week of Dec. 20, the Phoenix Quartet, singing at the Temple. The Star had Jefferson and Johnson pictures on Dec. 23, also the Cub Reporter and Judgment pictures Dec. 20-22. The Lyric also had new moving pictures. The Premier Scenic Temple, Portsmouth, N. H. (Gray and McDonough, mgrs.), is drawing good houses night and day. The Lyric's Orchestra, and Leroy Welch are the special features. At the Orpheum (P. J. Young, mgr.), Business is coming along well. Alma Dagwell, illustrated song singer, holds over.

At Hamarek, N. D.—The Grand (Temple and Miller, mgrs.) added vaudeville to the bill Dec. 13-20 and report good business. The Gem (A. Hirsch, mgr.) pleased good business all week Dec. 13-20.

The Pastime Theatre, at Lafayette, La., which closed some days ago, has reopened under new management, at reduced prices. Felix Sales, proprietor of the Odessa House, is its new manager.

A. L. Svendsen, manager of the Empire, at Ft. Madison, Ia., will start a new house, this week, some time in January, using films from same company, but entirely different from those shown at the Empire. The two theatres will handle the entire output of films made by this company.

Messrs. Gray and McDonough, of Portsmouth, N. H., have purchased the Lyric Theatre, at Lewiston, Me., and Mr. Gray has been engaged to give the enterprise his personal attention as resident manager.

Vaudeville and pictures continued to draw good business at the Jefferson Theatre, St. Augustine, Fla., Dec. 13-25.

Johnnie Ray, operator at the Lyric, Athol, Mass., has resigned to take a position in Boston. Business here has been very good during the past season, and the singing of Arthur Madden is making a big hit; also the act of Fleming and Riley.

At Jonesboro, Ark., Naomi Nasor, at the Grand (George A. Blech, mgr.), pleased good business Dec. 27-1.

At Fall River, Mass.—At the Nickelodeon, under the management of Walter Bilew, the attendance continued to improve and the line of pictures are very good. At the New Star there has also been an improvement in the attendance. The scenic still presents pictures of the West that find favor with its many patrons. Moving pictures still continue to be popular and with the excellent pictures shown from week to week the attendance at all the moving picture theatres is well up to the standard.

The attraction at the Auditorium, Morrison, Ill., Dec. 13-19, was a good line of pictures, which drew fair business.

At Willmar, Conn., the Bijou showed two Biograph comedies, while the Scenic showed Selig's Up San Juan Hill to enthusiastic audiences Dec. 14-25. The Opera House being dark, and the anti-theatrical opening of stores evening brought enormous crowds to both houses.

At Everett, Wash., Manager Singmaster, at the Star, and Manager Nelson, of the Grand, both report steady business and generally favorable conditions.

The Electric, at McCook, Neb., gives one vaudeville act with pictures. Montana Jack and Montana sharpshooters and knife throwers, Dec. 13-18, pleased.

At Moncton, N. B., Managers Dinter and Torrie had attractive bills of moving pictures Dec. 13-25, which drew fair business.

At Hannibal, Mo., the New Star continues to draw good houses; pictures good and orchestra pleasing. The Nickelodeon is also attracting its share of patronage.

At Lincoln, Neb., Dec. 14, 15, the sidewalk in front of the Elite was fairly blocked by the number of people waiting for admission to see the Johnson-Ketchell pictures.

VAUDEVILLE JOTTINGS.

After a very successful Western tour Lillian Shaw is with us again. Miss Shaw played both of Percy Williams' houses recently, the Colonial

LUBIN FILMS

Released Monday, January 3, 1910.

"WITH AUNT EMALINE ALONG"

Jack Shafer gets married and his Aunt Emaline decides that Jack is entirely too young to go roaming about the country on an unchaperoned honeymoon, and, anyway, Aunt Emaline likes to travel. She wires the new Mrs. Jack that her nephew insists that she travel with them and like a dutiful little wife the latter assents. It is just as easy to tell Jack that his wife wants a companion and it is not until they have started on their wedding journey that they discover the imposition. Then they try to run away, but Aunt Emaline is on the alert and she beats every move until they lock her in her hotel room and head for home. But even then they have time only to lock the door before Aunt Emaline is pounding for admittance and not until they pour a couple of buckets of water upon her from an upper window does Aunt Emaline realize that she is not welcome. It is a screaming farce played with the spirit and dash that have made the Lubin comedies in world-wide demand. Length, about 816 ft.

Released Thursday, January 6, 1910.

"THE TATTOOED ARM"

A dramatic story tersely told, that holds the attention from the opening scene until the happy ending. Two kiddies are out to spend a whole half dollar. The boy decides to have his initials tattooed on his arm and ends by having those of his little playmate beneath them. He persuades her to submit to the ordeal as well. With childish simplicity they accept this as their pledge of love. On the way home a discharged workman abducts his employer's son in revenge, and when the police hunt becomes too active he ships Jack in a cabin boy on a schooner in the Australian trade. The ship is wrecked and Jack is captured by a savage African tribe. It is fifteen years before he effects his escape and is able to work his way back home as a common sailor. Meanwhile the girl, grown to womanhood, has become a trained nurse. Jack is assaulted and robbed by thugs and is carried to the hospital for treatment. There he is recognized by the tattoo marks and the pledge of childhood is renewed. Capital acting, novel settings and a story that grips combine to make this an unusual subject. Length, 876 feet.



LUBIN'S 1910 MARVEL is equipped with improved Film Magazine and Automatic Fire Shutter. POSITIVE REWINDING ATTACHMENT. Outside Shutter. ONE FIN MOVEMENT, and other innumerable and important new features. THE Machine for excellent work.

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Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 500 to 800 words and submit to our scenario department. We pay from \$10 to \$100 for ideas for motion picture production. Write for information.

ESSANAY FILM MANUFACTURING CO.

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CHAIRS Folding Steel Opera Chairs, all kinds Folding Steel Benches, Resilient Seats and Wires. Repairing. New York Steel Production Co., Newark, N.J.

and Alhambra, to audiences most appreciative of her excellent character work.

Edmond Stanley and co. have sung themselves into favor with patrons of vaudeville with their act, The Garden of Songs.

The Marimba Band has been selected for the Harry Lauder tour, opening at Cincinnati this week.

Oliver La Voie, of Joe Wood's office staff, spent his holiday vacation at his home in New London, Conn.

Friend and Dowling are booked to return to London on April 14. They expect to be away for another year.

The Leo circuit is now being incorporated. Martin Leo, brother of Joe Leo, is now associated with the concern.

REFLECTIONS.

An extra matinee of The Fortune Hunter at the Gaiety Theatre is announced for Dec. 30.

Raymond Hitchcock, who sprained a ligament in his spine while executing a comedy fall over a door mat in The Man Who Owns Broadway a month ago, has completely recovered under the constant treatment of a physician.

Frank Daniels has prepared a new curtain speech to take the place of his "industrial parasite" oration in The Belle of Brittany. It will deal with the imponderable preponderance of periphery in pulchritude.

Gerald du Maurier is to have a leading part in a new play accepted by Mr. Frohman from the pen of Douglas Murray, author of The Great Mrs. Alloway. Three acts of the play are laid in London and one in New York. Mr. du Maurier is to be starred in the part in America.

The Christmas Play Association will present the Nativity mystery, Bethlehem, in Carnegie Hall on the afternoon of Jan. 6.

Marie Dressler produced Tillie's Nightmare in Albany Friday evening, Dec. 24, under Lew Fields' management, and created much laughter in the part of a boarding house drudge. Her reception was ardent. The cast is made up of J. Clarence Harvey, Burwell Barberette, Horace Newman, George Gorman, John E. Gorman, James Grant, Sam Irvine, Octavia Brooks, Virginia Folta, May Montford, Mona Desmond, and Marie Fanchonetti.

Edwin Morand is playing Eastward with Henry Miller's company in The Great Divide, with which, as Stephen Ghent, he has made a positive artistic success during the last and present season, covering the entire country and drawing excellent business. Will be around New York shortly.

Laurette Taylor, leading woman for H. B. Warner in Alias Jimmy Valentine and wife of the playwright Charles Taylor, was injured in Chicago Christmas Day by being thrown out of a cab when it struck the curb. She appeared at the opening the same night with evidences of the accident.

Lisa Lehmann, the writer of English songs, arrived in New York Dec. 24. With her were Albert Hole, a boy of fourteen years, who is said to possess a wonderful voice, and Miss Pelgrave-Turner, a contralto singer. Madame Lehmann will make a concert tour of America, beginning early in January. This is Madame Lehmann's first visit to America.

By the will of Christine Wilhelmine Mitterwaser, a German actress, Anton Mitterwaser, who emigrated to America some twenty years ago, will inherit about \$4,200 if he can be found within twelve months.

The new theatre which Manager J. Fred Zimmerman, Sr., is soon to erect in Philadelphia, is to cost \$250,000 and will have a seating capacity of 2400. Ground will be broken about Jan. 3 and the house is to be completed Sept. 1, 1910.

Marie Culp, the young authoress, of Lawrence, Kan., whose play, Father and the Fraze, was recently accepted by Eleanor Bohannon, has written another play, The Fete of the Hope. It will be given by amateur talent in February.

Margaret Marshall, recently on the staff of a New York newspaper and formerly connected with a Boston paper, swallowed laudanum and shot herself while a guest at Queen Ann Cottage, at Virginia Beach, Wednesday, Dec. 16. For several days her identity was unknown, as she registered under an assumed name from Chicago. She went to Norfolk to join a theatrical company as press agent. The motive of her act has not been discovered. She is a graduate of Tufts College, 1907. At last accounts her condition was precarious.

On Friday afternoon, December 17th, the Chicago Chapter held a reception at the Auditorium Hotel, Chicago. The members of the Fives of Fate Company were guests of honor. There was a piano solo by Miss Moake, a vocal solo by Dr. J. B. Rensselaer, a monologue by Mrs. Mary Height, and a vocal solo by Miss Elenora Loveless, after which refreshments were served. Those on the Reception Committee were: Mrs. Ed. T. Flint, Victoria Warrnesson, Inez Lane and Mrs. Mary Height. The Chicago Chapter will hold its next meeting on Monday, January 3, from 3 until 5 p. m., at King's Hall, 112 Fifth avenue, opposite the Chicago Daily News office. Members of the profession playing Chicago during the week of January 3 are cordially invited to attend.

The Havana Post issues an elaborate Autumn edition setting forth the advantages of that city and Cuba for resort, residence or business enterprise.

The Theatre Magazine for Christmas has for contributors Daniel Frohman, Otis Skinner, George Arliss, Stephen Fiske, Clinton Duganfield, Willis Steel and others. There is an article describing the Passion Play at Oberammergau, and Willis Steel, who wrote it with Clyde Fitch, gives an interesting insight into the methods of work of his collaborator. Ada Patterson, in an article entitled "Martyrs of the Stage," shows how anxious players sacrifice their lives in the service of their art. George Arliss tells where he finds his stage types. The pictures show Maurice Renaud, Viola Allen, Adeline Genée, Maude Adams, Billie Burke, Rita Sacchetto; scenes from The Builder of Bridges, Israel, Herod, and The Harvest Moon. Other pictures include Ethel Barrymore, John Drew, Mary Manning, George Arliss, Lina Cavalieri, Mabel Elft, Forbes-Robertson, Bertha Kalich, Florence Rockwell, Hattie Williams, Cleo de Merode, Bonnie Abbott, Signor Zerola, Frank Daniels,

Julie Opp, Rose Stahl, Hope Latham, Henry Woodruff, Leonore Harris, Janet Beecher, Mariette Massari, Mary Garden, Riccardo Martin, Federico Carassa, Carl Jern, Louise Homer.

William Turner, "The Sporting Deacon," was surprised in Buffalo last week at the end of act one by his bad nephew (in the play), Nell Barrett, who began to kick about some misplaced props. These were only lines to fill in the business of taking from his pocket a splendid gold fountain pen which he immediately handed to the star in token of the company's esteem.

Beth Kaufman, the eccentric Peggy in support of William Turner and The Sporting Deacon, invited the company to her hotel after the Christmas Eve performance in Buffalo to enjoy a most delightful little supper, at which Vivian Prescott was guest of honor.

In the Philadelphia correspondence of The Mirror, Wilson Melrose, the new leading man of the Orpheum Players, was referred to as a "youngster." One of his friends in Boston writes that Mr. Melrose is "past thirty, a married man," and that he was leading man at the Boston Theatre in stock last year and played many roles "from grave to gay." The word "youngster" no doubt was used by T. S. Minnow's correspondent in the sense of Mr. Melrose's newness in Philadelphia as an actor.

Hedda Laurent and Richard Earle have succeeded Irene Witt and Lorin J. Howard in Shuberts Wolf Company (Western), taking the leading parts of Hilda, McTavish's daughter, and Jules Beaubien, a young French Canadian. The change was made at Elgin, Ill., Dec. 18.

The Gagnon and Pollock Stock company are playing one-night stands in Texas, presenting The Little Minister.

Maude Leone opened at the Grand, Salt Lake City, U., as co-star with Willard Mack in an indefinite stock season in Janies Meredith. The cast includes Elmer Booth, James Rexine, Arlin Alcine, Irene Outtrill, Frederick Allen, Frederick Stone, Walter McCullough, Bessie Dainty, and Pearl Ethier.

GRAND OPERA NOTES.

No more performances of opera comique will be given at the Manhattan Opera House. The special season of lighter opera at that house has not been a success. The special Saturday evening performances, which were so successful last season, will be resumed after the holidays.

Oscar Hammerstein has discovered in the person of Orville Harold, a vaudeville singer, a tenor of great promise whom he intends to develop for grand opera.

Maria Gay, the Spanish opera singer, who last season was heard in Carmen at the Metropolitan Opera House, has returned to New York.

There is still a possibility of Madame Sembrich being heard in Havana. The many friends and admirers of the Spanish baritone, Señor Ramon Blanchard, await with interest his debut at the new Boston Opera House. As Amaro, the King of the Ethiopians, in Aida, he is very effective.

Oscar Hammerstein will resume his Saturday night performances at popular prices at the Manhattan Opera House on New Year's eve, when Herodias will be sung. The prices will range from seventy-five cents to three dollars.

BROOKLYN AMUSEMENTS.

Viola Allen in The White Sister—Israel—The Love Cure.

Viola Allen came to the Majestic last night for a week's engagement in The White Sister. Next week, Walker Whiteside in The Melting Pot.

Israel, Henri Bernstein's new play, was presented at the Montauk last night. It comes direct from its engagement at the Criterion and has the same cast. Next week, The Harvest Moon.

The Love Cure is the attraction at the Broadway. Charles Ross and Elgie Bowen are in the cast. Next week, Elsie Janis in The Fair Co-ed. At the Grand, Daniel Sully is offering The Game, a political comedy. Next week, His Name on the Door.

The Crescent Stock co. is this week offering Lover's Lane. Next week, Old Heidelberg. At Payton's Bijou James O'Neill's success, Monte Cristo, is pleasing large audiences. Next week, Out of the Fold.

Payton's Lee Avenue Theatre is offering Shore Acres.

QUESTIONS ANSWERED.

CONSTANT READER: Elsie Janis appeared in The Hydras with Joe Cawthorne after her appearance in The Vanderbilt Cup.

D. R. Owego, N. Y.: He is still living. A. B. New York: Paul McAllister is with the Winnipeg Stock company at Winnipeg.

V. H. M., Philadelphia: The Traders Stock company on Nov. 14 will inaugurate a twenty weeks' season at San Antonio, Texas.

L. Brooklyn: Margaret McKlinery's more important engagements have been with The Chaplones, King Dodo, San Toy, The Show Girl, and The Climax.

LADIES' WARDROBES, Chicago: THE MIRROR does not furnish addresses. A letter addressed to a member of the profession in care of THE MIRROR will be called for or forwarded.

HARRY L. WALLS, Elgin, Ill.: We have no information in regard to the actress you mention. Are you sure this has ever been produced?

F. R. HENRY, Lawrence: 1. The question is too general. 2. Address secretary THE TIMES, Pol's Theatre, Bridgeport. 3. Personal application. Salaries vary widely.

THE RECORD OF DEATHS.

Meta Illing, who died last week in Germany, appeared at the Berkeley Lyceum in 1906 in Magda. She was an emotional actress and had appeared in the West in Germany, but made her English-speaking debut in Magda. Madame Illing had been a member of the Leading Theatre in Berlin, the Thalia Theatre in Hamburg, and the Schauspielhaus in Munich. Madame Illing was her own manager and stage-manager, and financed her own productions.

Kid Gabriel and co. are booked to play the Trent Theatre, Trenton, N. J., next week, where Mr. Gabriel will present his statue poses of Frederic Remington's famous cowboy paintings. As added interest will be felt in this artistic offering through the death of Mr. Remington on last Sunday.

Mrs. Harry Duffield, known professionally as Phoebe McAllister, died last week in Glendale, Cal. Mrs. Duffield was at one time in Edwin Forrest's company.

Mrs. Charles E. Blaney, divorced wife of Charles E. Blaney, the theatrical manager, known professionally as Lizzie Melrose, died in New York, Dec. 23. She is survived by two children.

NOTES OF VARIOUS ACTIVITIES.

The Academy of Music, Halifax, N. S., is on the market, and proposals for its purchase will be received up to Feb. 1, 1910, by the president of the academy association, C. C. Blackadar, Halifax, N. S. The house is in good condition and is well equipped with scenery.

Robert W. Mullen has been re-elected financial secretary of the St. Louis Lodge No. 5, T. M. A., and members of that lodge are requested to send their dues to Mr. Mullen at the T. M. A. headquarters, 16 South Sixth Street, St. Louis, Mo.

First-class attractions playing New York State should not overlook the Theatre at Salamanca, and the Auditorium at Perry, both managed by Max Andrews, and yielding good receipts to the meritorious ones.

The Challenge waterproof collars and cuffs while not solely made for the actor, is especially fit apparel for the professional. The collars are not affected by heat and dust and will save the wearer many dollars in laundry bills during the year. By writing The Arlington Company, Dept. M, 725-727 Broadway, New York, for their latest style book, much will be learned about this time and money saving necessity.

Scenery painted by some of our noted scenic artists and in first class condition is offered for sale by "Scenery," care this office, at a reasonable figure.

Emery Stiles, superintendent of the Gollmar Brothers' menagerie, won his big suit at Hampton, Iowa, 8, and comes into an estate estimated at \$1,000. Mr. Stiles was an adopted son of pioneer of the section and relatives sought to secure property that belonged to his foster parents. The suit was one of the biggest ever held in this part of the State, and was a complete victory for Mr. Stiles, who is now located at Baraboo, Wis.

VAUDEVILLE PERFORMERS DATES.

(Continued from page 25.)

Russell and Church—Metropolitan, Oklahoma City, Okla.
Russell and Held—Coliseum, London, Eng. 3-5.
Hippodrome, Manchester, 10-12, Empire, Finsbury Park, W. England, 17-22.
Betherford, Jim H.—Maj., Butte, Mont.
Ryan and White—Temple, Rochester, N. Y.
RYAN, THOMAS J., AND MARY RICHFIELD—Shea's, Toronto, Can.
Samson, Doc.—Arcade, Toledo, O.
Sandberg and Lee—Orph., Spokane, Wash.
Sanford and Darlington—Orph., Altoona, Pa.
Sanford, Jerry—Maj., St. Paul, Minn.
Saxon Trio—Shea's, Buffalo, N. Y.
Schultz—Grand, Cleveland, O.
Seibin and Grovini—Metropolitan, Oklahoma City, Okla.
Seldom's Venus—Orph., St. Paul, Minn.
Seligman and Branwell—Palace, Denver, Colo.
Semon, Chas. F.—Hippodrome, Cleveland, O.
Shaw, Lillian—K. and P. 5th Ave., N. Y. C.
Simms, Willard—Orph., Bklyn.
Sincay's Dog and Cat Pantomime—Folies Berreres, Mexico City, Mex.—Indefinite.
Small, Sloane and Shellen—Pantages, Calgary, Alberta, Can.; Pantages, Edmonton, 3-5.
Smith and Campbell—K. and P. 5th Ave., N. Y. C.
Smith's Aerial—Poll's, Hartford, Conn.
Shading and Riego—Orph., Memphis, Tenn.
Spissell Brod. Pol. Worcester, Mass.
Sprague and Dixon—Proctor's, Elizabeth, N. J.
Staats, Phil—Shea's, Buffalo, N. Y.
Stanley and Chambers—Grand, Hamilton, O.
Stafford, Frank—Bronx, N. Y. C.
Starr, Mabel—Auditorium, Clint.
Starr, Minnie—Hathaway's, Lowell, Mass.
Steger, Julius—Orph., Spokane, Wash., Orph., Seattle, 8-15.
Stapp, Mehlinger and King—Hammerstein's, N. Y. C.
Sterlings, The—Wm. Fran. Phila.
Stoddards, Musical—Empire, Paterson, N. J.
Sullivan Brod.—Wm. Fran. Phila.
Sullivan and Pasquelena—Grand, Pittsburgh.
Surrett, Valeria—Bronx, N. Y. C.
Surand and Basall—Grand, Indianapolis, Ind.
Sutcliffe Troupe—Coliseum, London, Eng.
Swain and Ostman—Maj., Dallas, Tex.
Swift, Herbert—Palace, Boston.
Syz and Sytz—Pantages' Seattle, Wash.
TABEL, JOSEPHINE—Palace, London, Eng. 1-31.
TAYLOR, EVA—Orph., Oakland, Cal., Orph., Los Angeles, 3-15.
Taylor, Mae—Colonial, Washington, D. C.
Tempest and Sunshine—Orph., Salt Lake City, Utah.
Temple Quartette—Trent, Trenton, N. J., Poll's, New Haven, Conn., St.
The Haricette—Hippodrome, Cleveland, O.
Thomas, Harry—Los Angeles, Los Angeles, Cal.
Thomas and Hall—Hathaway's, Lowell, Mass.
Thompson, W. H.—Orph., Los Angeles, Cal.
Thornton, James—Orph., Bklyn.
Top o' th' World Dancers—Colonial, N. Y. C.
Tops, Topsy and Tops—Poll's, Bridgeport, Conn.
Torellis Circus—Keith's, Boston.
Trobadaours, Three—Victoria, Wheeling, W. Va., Grand, Pittsburgh, 3-8.
Travis, Signor—Bronx, N. Y. C.
Trudell and Fuller—Lyric, Mobile, Ala.
Truesdell, Howard—Poll's, Springfield, Mass.
Underwood, Franklin, and Frances Blomson—Orph., Frisco, Cal., 8-15.
Valadons, Leo—Bijou, Brainerd, Minn.
Van Buren—Augustine, Temple, Rochester, N. Y.
Van, Billy—Greenpoint, Bklyn.

Van, Chas. and Fannie—Hammerstein's, N. Y. C.
Vance, Beatrice—Grand, Cleveland, O.
Van Harding—Hathaway's, Lowell, Mass.
Van Hoven—Maj., Beaumont, Tex., Orph., New Orleans, La., 3-5.
Variety Four—Pantages' Kansas City, Mo.
Veronica and Hurlie—Poll's, Spokane, Wash.
Victoria, Myrtle—Bijou, Bay City, Mich.
Viviana, Two—Orph., Elmira, N. Y., Dec. 27-28, Orph., Boston, 30-1.
Voelker, Mr. and Mrs. Frederic—Orph., Portland, Ore.
Wade, John P.—Chase's, Washington.
Walsh and Lynch—Orph., Memphis, Tenn., Orph., New Orleans, La., 3-8.
Warren and Goodwin—Wm. Fran. Phila.
Waterbury Brod. and Tenny—Hammerstein's, N. Y. C.
Waters, Tom—Maj., Chgo., Grand, Indianapolis, Ind., 3-8.
Watson and Young—Howard, Boston.
Well, John—Orph., Lincoln, Neb.
Welch, Lew—Hathaway's, Lowell, Mass.
Wentworth, Vesta and Teddy—Poll's, Springfield, Mass., Trent, Trenton, N. J., N. Y., 3-8.
Weston Sisters—Temple, Ft. Wayne, Ind.
Wheelock and Harry—Columbia, St. Louis.
Whelan, Albert—Grand, Pittsburgh.
White, Clayton, and Marie Stuart—Colonial, N. Y. C.
White and Simmons—Bennett's, Hamilton, Can.
White's Dancing Hall—Greenpoint, Bklyn.
Whitewide, Ethel—Maj., Kalamazoo, Mich.
Whitman Brod.—Grand, Tacoma, Wash.
Williams, Chas.—Little Rock, Ark.
Williams, Lottie—Bronx, N. Y. C.
Willis, Nat M.—Grand, Syracuse, N. Y.
Wilson Brod.—Poll's, Springfield, Mass.
Wilson, Geo. S.—National, Frisco, Cal.
Wilson, Jack—Shea's, Buffalo, N. Y.
WORLD JOHN W. AND MENDELL KINGSTON—Orph., Evansville, Ind., Columbia, Clint., O., 3-5.
Worsted Four—Bijou, Battle Creek, Mich.
Wormwood's Animals—Trent, Trenton, N. J.
Worthley, Abbott and Minthera—Orph., Savannah, Ga., Maj., Jacksonville, Fla., 3-8.
Wright and Delrich—Chase's, Washington, D. C.
WRIGHT, HORACE, AND BENE DIERICH—Chase's, Washington, Temple, Detroit, Jan. 3-8.
Wroe Trio—Americus, Boston.
Wyckoff, Fred—Maj., Ann Arbor, Mich.
York, Max—Wm. Fran. Phila.
Young and Young—Orph., Cleveland, O.
Zaretzky, The—Orph., Salt Lake City, U.
Zolara, Two—Bijou, Bay City, Mich.

UNION SQUARE.

Vandeville continues at the Union Square. During the first half of the week Boudini Brothers in operatic selections on the concertina were warmly applauded. John Mayne and company made a dismal effort to please in a sketch that was entirely lacking in humor. The Robinson trio (colored) sang tunefully. Klen, the hypnotist, had one or two subjects that appeared to be "on the square," but as a whole the act appeared a bit "stagnant." Last half of week: Webb and Bobbie, Cowper and company, Proctor Sisters and Circle of Death are reviewed under head of 125th Street Theatre.

NEW OFFERINGS ABROAD.

Sanctuary, a dramatic sketch by Malcolm Watson, had its initial production on Dec. 18 at the Empire, London, Eng. Evelyn D'Alroy, Cyril Esler, Alfred Harding, J. Jameson and A. Rodford were in the cast. The play is reported to have scored a goodly sized hit. Seventy polar bears, according to the "Music Hall Review," are being presented in the Christmas spectacle, The Arctic, at the London (Eng.) Hippodrome, by Sydney Blaw.
Annie Hughes and Lawrence Brough were scheduled to present a new sketch entitled Love in a Railway Train, at one of the London halls this week.
Elsie Craven and Cyril Maude are to present a fairy playlet at the Coliseum, London, next week.
Henry Ainley and Suzanne Sheldon made their vaudeville debut at the London Hippodrome the week of Dec. 13, presenting a pathetic playlet entitled Kiddie.

HOW TO REHEARSE CHEAPLY.

An amusing story is told about Harry Corson Clarke. A member of his little vaudeville company, when he presented the sketch, Strategy, on United time in 1906, tells the following story: "We had been called for rehearsal on the afternoon of Feb. 23 and at the last minute it was found that all the halls in town were taken and, being a holiday, the theatres of course, were giving matinees. We thought the rehearsal would be put off, but we were mistaken. We were returning from a place on Sixth, where we could not get a room, and walking down Forty-second Street, toward Broadway, Mr. Clarke saw a large room over a store with a sign 'For rent' displayed in the window. The comedian dashed quickly up the staircase leading to the room and we followed, wondering what the next move would be. We found a large empty room, ideal for rehearsing. I suggested asking the janitor if we could have it for a few minutes, but Mr. Clarke said why waste time asking questions. 'We can get all through with the rehearsal before we could and the janitor, if he appears we will ask him, but don't look for trouble, my boy.' Well, we went through our little sketch twice, and no one came near us. At the conclusion of the rehearsal we were dismissed, as if we had been rehearsing in an ordinary hall, and each went on our way. It takes a comedian to play a practical joke on an innocent landlord. Mr. Clarke says he is thinking of putting on a play for a 'run' under similar arrangements. 'It would be cheaper than paying rent or giving up a percentage, wouldn't it?'

Married

DADY-CAMPBELL—Harry Dady to Vera Campbell, at Jersey City, Dec. 18.

Died

COMSTOCK—Alexander Comstock, 51 years of age, in New York, Dec. 22.
DUFFIELD—Mrs. Harry Duffield, 53 years of age, in Glendale, Cal.
FERNANDEZ—Emilia Letitia Fernandez, 55 years of age, at New York, Dec. 21.
MELROSE—Lizzie Melrose, 52 years of age, at New York, Dec. 22.
O'HORK—Lee Allen O'Hork, at San Antonio, Tex., on Dec. 12.

THE VAUDEVILLE MIRROR

NOTE AND COMMENT.

Last week at one of the older and best known of the vaudeville houses of this city an act was presented by a well known and fairly popular musical comedy star. If all vaudeville offerings were as whimsically ineane and as poorly constructed and produced with such little apparent forethought, vaudeville would shortly pass out of existence as far as the public was concerned.

If a vaudeville "performer" were to enter the legitimate field and appear in anything half as worthless as this offering referred to, or actually bordering on the empty-minded and careless efforts of many other legitimate actors who use "vaud'vil" as a means of finding some "easy money," the vaudeville "performer" would be hissed off the stage—should he "get by" the legitimate manager.

Vaudeville has its place in the theatrical world of to-day just as much and about as broadly as has the legitimate field. In fact a large number of comedians in the musical comedy and other branches of the legitimate end of the business have been secured from the vaudeville stage. Two comedians who have become exceptionally popular legitimate stars in recent years were vaudevillians for many years. We refer to Montgomery and Stone. The Rogers Brothers were another pair of vaudevillians who secured an enviable standing as legitimate stars. Sam Bernard is another. Eddie Foy, another. Weber and Fields, famous as a team and both successful as individual stars and managers, came from the variety stage. The list could be expanded almost indefinitely.

How very few legitimate players, however, big or little, when they look to vaudeville with yearning eyes and empty purses, take that branch of the amusement field seriously! To most it is looked upon as a "clinch" way of passing a season or so. And how many make the attempt and fail. Why?

The legitimate actor generally goes into vaudeville as if he were starting out on some sort of a picnic. He knows nothing of the "game" and cares less. He picks up some sketch for a few dollars, or tries to write one himself. He then looks up an agent (any one will do for him), as he knows he cannot get time without one. He secures a try-out, and if he has a name that will draw at the box-office window he is speedily booked for several weeks at a fat salary. If he has no name he frequently lands in the ash heap of vaudeville. And then he turns to his friends in the legitimate and says: "Boys, this 'vaud'vil' is a disgustingly mismanaged business. I am through with it forever!" And it is to be hoped that he is.

If he were putting on a legitimate drama would he try to book it, stage it, manage it and act it all by himself? Certainly not. He would secure a competent stage director (unless he could really direct it himself); he would have to secure a manager to book it, a manager to direct it, and an agent to herald it in advance. But vaudeville in his eyes is not worthy of so much bother or trouble. Vaudeville is beneath his serious consideration. And he fails at it.

There are, on the other hand, many legitimate players who have taken vaudeville seriously and who have given vaudeville some of its best and most pleasing offerings. But how few of such offerings have come from the legitimate star, and how many legitimate stars, big and small, have utilized vaudeville during the past seasons? After all, the vaudeville manager is to blame. He only injures his business in the long run by imposing simply a "name" upon his public. And his public is getting wiser each day.

The following letter received from P. B. Chase, proprietor and manager of Chase's Theatre, Washington, D. C., is a pleasing commentary upon THE MIRROR's recent stand for decency and morality in vaudeville performances. Mr. Chase writes:

"Your editorial in the Dec. 18 issue of THE NEW YORK DRAMATIC MIRROR in which you sound a warning against the presentation of 'vulgar, licentious and unclean offerings' on the stage of dramatic and vaudeville theatres is the strongest arraignment of this growing evil I have ever read, and

has my unqualified indorsement. For ten years I have been making a fight against it. I hope you continue the war."

"Chicot" has joined THE MIRROR's campaign against indecency in vaudeville! In last Sunday's Review the noted critic suggests that it is time a vaudeville board of censors was created somewhat like the board that censors the motion pictures. He also refers to Albert Chevalier and declares that that eminent English character artist lays his success largely to the fact that he has never stooped to vulgarity to win success.

ALHAMBRA.

Although it was not a capacity audience at the Alhambra on last Thursday evening, it was an enthusiastic crowd of applauders and hardly an act passed by without an outburst of generous handclapping. It was Lillian Shaw, however, that won the laurel wreath! And had it been put to vote immediately following her act, Miss Shaw could have been elected mayor of Harlem, with a strong lien on the Presidency. She certainly "had them with her and going some." Miss Shaw came next to last, right after the Pianophonds, and the applause of her name was greeted with a big "hand." But the songs—"O'! Y'! O'!" (as the singer might say) "Such a bluesiness I Lillie, how couldn't you?" The first, for instance, "Because I'm Not That Kind of a Girl," indicates by its very title what its theme is about. Another, "It Can't Be I Did," was more so; while her rendition of "Sadie Salome" was sung as near the mark of suggestiveness as she could render it. And with it all the audience simply howled and shrieked in pure glee, the women leading in the hilarious shouts of boisterous laughter. But that is no defense for vulgarity, and it does not prove that American audiences want indecency or suggestive allusions served out in the form of vocal harmonies. True American audiences do not. The other songs offered by Miss Shaw were amusing without being disgusting and included "Angelo," a very funny Italian character number, and "Yiddle on Your Fiddle," a fast and furious "Yiddish" number. Lasky's Pianophonds scored heavily and their new selections were hugely enjoyed. The songs and instrumental numbers included "Yankiana Rag," "By the Sea-side" (a Vesta Tilley song, which was cleverly sung by one of the men), "It's a Peach of a Song and It's Sure to Go Strong," "Love Me Just a Little Bit," "Keep Your Feet in the Soft, Soft Sand," most capably rendered by the larger blonde girl (who, by the way, deserves a special mention and who was applauded most generously); "You've Got Me Going, Kid," and "Ref-a-Soft-Dill" (or some such title). The solo work done in this tour was ably handled. The girls showed some pretty golden russet brown dresses and big black picture hats, which, if we mistake not, are new. Avery and Hart were called out for several well earned bows after they closed their act, and the comedians have never been seen in better advantage. Mr. Hart sang a new song which is a comedy, and which was a hit after the first verse. It was entitled "If the Door is Blocked that Hole in the Lock Will Be Plenty Big Enough for Me." "You're Just Too Sweet to Live," sung by Mr. Avery, also won favor, while "That's Plenty" was used as an encore by Mr. Hart. Two colored girls in the gallery assisted in the former rendition. The Six Musical Cutties were as popular as ever, and though down in third position they were recalled several times following their close in one, Two, and Three. They opened the bill and the clever songs were most entertaining. The singing by the girl was a weak effort at vocalism and might better be eliminated. Mc-Nish and Penfold came second with their patter comedy conversation and songs, which were enjoyed. The rendition of "Next to Your Mother, Who Do You Love?" and "Good-by, Grille, and Remember Me," by the straight man, seemed to please fairly well. But he should get away from his decidedly bad and affected enunciation. Miss Dade and her excellent supporting company were seen in "Amour de L'Artiste," and the Harlem audiences appreciated the dainty dancing and the good pantomimic work of the pretty little "star" in no unmisgivable way. Other acts included R. L. Goldberg, whose cartoon drawings were most amusing, and Bowers, Walters and Crocker in their comic comedy acrobatic act closing the bill. They did not close in one, as they usually do, and the very funny final exit, which is always good for a big laugh, was missed. Benjamin R. Volpert's orchestra rendered Leporello's "March of the Toys," both selections being exceptionally well played.

FATALITY IN THEATRE FIRE.

The American, a 5-cent vaudeville and picture theatre, located at 1404 Fifth Avenue, Pittsburgh, suffered considerable damage on last Thursday afternoon through a fire which started in the picture machine booth. Joseph Estep, who is known in vaudeville as Le Roy, the magician, was operating the machine at the time, and as he had locked himself in the booth he was burned to death. His eighteen-year-old wife, Della Estep, endeavored to save her husband, and in doing so was badly burned, as was Samuel Craft, the ticket seller. Eight other persons are reported to have been injured. Mrs. Estep comes from Wellsville, Ohio, her maiden name being Della Turner.

GEORGE W. RICE DEAD.

George W. Rice, the burlesque manager and actor, best known for his partnership with his brother, the firm being known as Rice and Barton, died at his summer home at Centerville, N. J., last Wednesday, Dec. 22. Bright's disease was the cause. Mr. Rice was fifty years of age, and is survived by his wife, Frankie Haines. He was one of the original nineteen members of the Columbia Amusement Company, and is the first of the members to pass away. Besides his interest in the Rice and Barton company he was the owner of the Rose Hill English Folly company. He also held extensive real estate interests on Long Island.

NEW VAUDEVILLE ACTS

NOT AS MANY PRESENTATIONS MADE DURING THE PAST WEEK AS USUAL.

Two English Offerings That Scored Specially Large Hits—Clever Novelty Juggler and Acrobat at American—Others Who Were Seen.

Michael Fitzgerald and Juggling Girls.

Michael Fitzgerald and His Eight Juggling Girls were seen for the first time in this country at the Fifth Avenue last week, where they closed the bill of nine acts, and scored quite a remarkable hit. The act is one of the fastest and best of the club swinging and juggling presentations yet seen over here, and its success should be sure. One of the prettiest feats of the act consisted of a marching formation of the eight girls as they threw the clubs from one to the other across stage, closing with a line up of all eight at the back, when each girl threw her three clubs out to Mr. Fitzgerald, who stood in the left entrance up-stage. As each girl reached her place in line and threw her clubs out she turned facing down-stage and saluted, until the last girl was in line. (The other feats were similar to those done by smaller aggregations of club throwers, and included back to back standing, with a girl opposite the two middle girls thus placed; triangular throwing; quadrangle tossing; and general line-up throwing, with six girls in one line and two opposite them with Mr. Fitzgerald. The closing feat was spectacular, and won a goodly hand. This included two sets of girls, four each, two back to back in the centre, and two facing each of the latter, one set down stage and the other on pyramid stands in back of them. The act is a rapid one, and the execution is remarkably good, but few fumbles being made on Tuesday afternoon. The girls are attractive in appearance, and most of them appeared to be quite young.

Larola.

At the American Music Hall last week the closing act of Larola, an eccentric juggler, tumbler and acrobat, who made his metropolitan debut at this house, met with such decided favor that he is deserving of a good place upon any bill. In fact, his act is one of the most novel and fast working of any similar offering seen in town recently. He uses a full stage and a long list of props, some for comedy purposes, some for juggling and others for his acrobatic feats. His juggling included the balancing of filled glasses and a lamp upon his head, and passing first one and then two hoops over his body as he lay prone upon a table, and later rising with the glasses and lamp still on his head. He also did some good ball juggling, while his comedy props consisted of seemingly blowing away a large parasol stand with a small pair of bellows and a comical drawing of a rolling hoop off stage with a huge magnet horseshoe. His acrobatics included a good somersault bound over four chairs and a returning run across stage, and a jump over a small gate on top of a table, as well as balancing the same on his head, and a comical drawing of a rolling hoop off stage with a huge magnet horseshoe. His acrobatics included a good somersault bound over four chairs and a returning run across stage, and a jump over a small gate on top of a table, as well as balancing the same on his head, and a comical drawing of a rolling hoop off stage with a huge magnet horseshoe. His acrobatics included a good somersault bound over four chairs and a returning run across stage, and a jump over a small gate on top of a table, as well as balancing the same on his head, and a comical drawing of a rolling hoop off stage with a huge magnet horseshoe. 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VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

IRENE FRANKLIN WINS

HEAR YE! HEAR YE!

Yes, the New Copyright Law Will Protect Your Original Material. NOW It Looks Bad for the Thieving Numbskulls Who Live Like Human Leeches by Stealing Material of Proved Value. Our Fight is the Fight of Every Originator, and Our Object is to Drive the Bunk Mimic and Imitator into Honest Vaudeville and Honest Applause.

Read Judge Noyes' Opinion

CIRCUIT COURT OF THE UNITED STATES, SOUTHERN DISTRICT OF NEW YORK—IRENE FRANKLIN GREEN, et al., Complainants, vs. EDNA LUBY, Defendant.

MEMORANDUM OF DECISION UPON APPLICATION FOR PRELIMINARY INJUNCTION.

NOYES, Circuit Judge.

This is an application for a preliminary injunction to restrain the defendant from publicly singing an alleged copyrighted song entitled, "I'm a-Bringing Up the Family," which song, it is alleged, was written as a number or part of a copyrighted dramatic sketch entitled, "The Queen of the Vaudeville."

The defendant contends in the first place, that the sketch, "The Queen of the Vaudeville," is a musical composition and not a dramatic composition within the meaning of the copyright law of 1909. There is

much force in this contention. The work is essentially a series of recitations and songs to be recited or sung by the same person dressed in different costumes. The action and dialogue in addition thereto are hardly sufficient to make a dramatic composition. Still the work is something more than a mere musical composition. The singer dresses in costumes to represent the different characters. There is a very little dialogue or "patter"—the latter being, apparently, the professional term. There is also a very little action. The singer gets out of a cradle. There is scenery and lights are thrown upon the singer. I think the sketch may fairly be classified as a "dramatico-musical composition" within the meaning of the copyright act.

But the fact that the sketch was improperly classified as a dramatic composition in taking out the copyright would not affect its validity. The copyright law expressly provides (Sec. 8) that an error in classification shall not invalidate or impair a copyright. Moreover the particular song

in question—a number of the sketch—was copyrighted by the complainant, Feist, as a musical composition before the copyright of the sketch, and I do not understand that any question is raised as to the validity of such copyright.

Regarding then the sketch as a DRAMATICO-MUSICAL COMPOSITION, THE COMPLAINANTS HAVE THE EXCLUSIVE RIGHT TO PUBLICLY PRESENT IT. Subdivision d of Section 1 of the Copyright Law gives the EXCLUSIVE RIGHT "TO PERFORM OR REPRESENT THE COPYRIGHTED WORK PUBLICLY IF A DRAMA." And regarding the song as a MUSICAL COMPOSITION, THE COMPLAINANTS HAVE THE EXCLUSIVE RIGHT TO PUBLICLY PERFORM IT. Subdivision e of said section gives the exclusive right "TO PERFORM THE COPYRIGHTED WORK PUBLICLY FOR PROFIT, IF IT BE A MUSICAL COMPOSITION." It is not disputed that the complainants Green have the right to produce the song under the copyright to the complainant Feist.

The next question is one of infringement. The defendant admits that she sings the copyrighted song with musical accompaniment, but she says that she does so merely to mimic the complainant Irene Franklin Green. She contends that she gives impersonations of various singers, including said complainant, and, as incidental to such impersonations, sings the songs they are accustomed to sing. The mimicry is said to be the important thing; the particular song, the mere incident. But I am not satisfied that in order to imitate a singer it is necessary to sing the whole of a copyrighted song. "The mannerisms of the artist impersonated"—to use the language of the defendant's brief—MAY BE SHOWN WITHOUT WORDS. And if some words are absolutely necessary, still a whole song is hardly required. And if a whole song is required it is not too much to say that THE IMITATOR SHOULD SELECT FOR IMPERSONATION A SINGER SINGING SOMETHING ELSE THAN A COPYRIGHTED SONG.

NATHAN BURKAN (Thank you, Nathan)

Attorney at Law,
165 BROADWAY,
Branches in every city in the U.S.

Our New Songs

1. "I Don't Care What Becomes of Me."
2. "I Won't Send The Presents Back."
3. "The Prima Donna From Avenue B."
4. "I've Got The Mumps."
5. "I'm a-Bringing Up the Family."
6. "The Pony Ballet Girl."

NOTE—Once again I say, if you want to do an imitation of Miss Franklin, sing RED-HEAD. Brother Rats and Friends will do me a great favor by wiring me of any attempt to use any of our New Songs.

BURT GREEN
Hotel Markwell, N. Y. City.

VALERIE BERGERE

And Her Company

Repertoire of Playettes

Play "United" Time

TEXAS GUINAN

PRIMA DONNA—THE GAY MUSICIAN

Management JOHN P. SLOCUM

Suite 1039-1040 Knickerbocker Theatre Building, New York.

ALFRED LATTELL

America's Representative Animal Impersonator—Vide Press, London and New York

WITH EDDIE FOY

MANAGEMENT SAM S. and LEE SHUBERT

THOS. J. RYAN---RICHFIELD CO.

Presenting the latest and greatest success of the Haggerty sketches.

MAG HAGGERTY, M. D.

By WILL M. CRESSY

Member V. C. C.

"PAULINE"

The Eminent French Hypnotist

PLAYING MORRIS TIME

Melbourne Mac Dowell Virginia Drew Mac Dowell

The Vaudeville Team of MAC DOWELL and TRESCOTT present

"A MAN OF THE PEOPLE"

A Twentieth Century Sketch

Playing Interstate Circuit

Opening December Fifth

"STUART"

(The Male Patti)

Direction M. S. BENTHAM

United Time

Carlton Lewis Nagely

Author of the most successful and best paid dramatic Vaudeville acts in the business today

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TIMES SQUARE STATION, NEW YORK

DAVID LIVINGSTON & CO.

Presenting the Comedy-Drama Playlet

"THE CATTLE THIEF"

Staged by Lee Kohlmar

Mail, care MIRROR.

Frank Fogarty

"The Dublin Minstrel"

Booked solid until August, 1910

JULIAN ELTINGE

Playing Morris Circuit.

BAILEY & AUSTIN

Starring this Season,

TOP O' THE WORLD

KATHRYN MILEY

U. S. A. COMEDIENNE

In Vaudeville

Address United Booking Offices

THE VERY MUCH DIFFERENT GIRLS

KATHERINE

NELSON AND OTTO

ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME.

ED. S. KELLER, Agent.

COLONIAL.

There were no new acts presented at this house last week, but the bill nevertheless was quite as entertaining as if everything had been fresh from the vaudeville producers' shop. Margaret Moffat and company in Sewall Collins' bright farcelet, *Awake at the Switch*, made their first appearances since their long tour of the West over the Orpheum circuit, and the reception tendered Miss Moffat on Tuesday night proved how popular she made herself during her engagement at this house last season in the same offering. Joseph Graybill now plays the part of Griffin; Lewis Wood is seen as Benson, and Claude is still played by himself. Each of the roles were as ably handled as on previous occasions, with the possible exception of Mr. Wood, who might work with a little more enthusiasm than he does. Miss Moffat gave the same breezy, slangy and amusing impersonation of the telephone operator, and her many bright scenes and lines were played most effectively. Instead of the special set shown last year on Tuesday night, they used a house set in four and the telephone booth, newly painted, do not look quite as natural as they did formerly. However, the audience seemed to forget all this, and the skit caused the same constant roar of laughter that it did last year and it is scarcely good for at least one more trip around the circle. Carrie De Mar again won hearty applause with each of her song selections, including a new number entitled, "You Must Have Seen That Girl," which made a fairly good opening song. She wore a white satin gown, heavily appliqued or embroidered with a blue tinged border at the skirt bottom, a lace gaiter completing the waist, and a large white picture hat with a huge white plume topping the whole. Her other songs included "Nobody's Business," "Dolly Dolittle vs. Billy Brown," and "Lonesome Fiddle." At the Waldorf, with Knute Erickson, is becoming more of a farce comedy each day, and when Mr. Lasky has played it entirely out in the vaudeville houses he might farm it out to a burlesque show, for it is now really more in the atmosphere for such an attraction than it is for vaudeville. Erickson would really be a screaming success before a burlesque audience, and his dreadfully broad comedy methods, regardless of time or situation, would meet with unbounded enthusiasm in any "wheel" house. Mr. Gordon, too, is bordering upon burlesque methods, and on Tuesday night he "gagged" his part with other players in a manner quite unpardonable. Frank Stafford and Marie Stone were as thoroughly entertaining as heretofore, and a Hunter's Game proved one of the delightful treats of the bill. The Musical Fredericks opened with favorable results; being followed by Paul Le Creux, who scored heavily as a comedy juggler. He offered some new and most clever tricks, with tennis balls and one or two with his hats, and a stick. The new Acton brothers were given the third position, and to say that they held the place creditably is stating the facts but mildly. The clowning is as funny as when the two original brothers were together, while the bar acrobatics were quite as daring as they were. In the old act, Dolly Connolly and Percy Wenden made their first appearance at this house, and won friends from the start. Their act was the same as when seen at the Bronx recently. The Kitamura Japs closed the bill with their risqué, pole balancing and other feats of acrobatics, winning the usual amount of applause common to them. A word of praise is due Julius Lonsberg and his fine orchestra for the renditions of Nahau Franko's march, "Venture," and "Miss Brooks' Christmas Echoes," two pleasing selections.

PLAZA MUSIC HALL.

Good business again prevailed at the Plaza last week, where the following well-balanced bill was offered: Sidney Drew and company in *When Two Hearts are Won*; Fred Karno's company in *A Night in the Slums of London*; Friend and Downing in their comedy talking act; Ten Georgia Campers; Josephine Davis; Harlow's law; Stuart Kollins and Girls; Brown's Parisian Statues; and Montgomery and Moore.

VICTORIA.

The bill here included Avery and Hart, who also played the Alhambra; Barrows-Lancaster and company; Stepp, Mehlinger and King, who also played the Fifth Avenue; Farrell, Taylor Trio; Will Rogers, Wallace Galvin; Hearn and Butler; Valeria Burrall and company.

BRONX THEATRE.

Business continued on the increase here in spite of the holiday week. The excellent bill included Simon and Gardner, Smith and Campbell; Turo Fox; Porter J. White and company; Fred Weston; Hathaway's Animals, and the Otto Brothers.

IRENE FRANKLIN WINS AGAINST LUBY.

Irene Franklin and Burt Green have won their suit in the United States District Court of the Southern District, against Edna Luby, for an infringement of the copyright law. Miss Luby has been rendering Mr. and Mrs. Green's song, "I'm a Bringer Up the Family," as an imitation of Miss Franklin, and Judge Noyes of the United States Circuit Court holds that as the song was a part of their musical-dramatic act, such a rendition on the part of Miss Luby was an infringement of the copyright law of 1909. At last the "impositionists," against whom *The Mink* has taken a firm stand for over a year past, have been placed in a position before the law where they belong. The next issue of *The Mink* this matter will be taken up editorially at some length, as this case is one of the most important to vaudevillians of originality that has been handed down in several years.

TEAM ARRESTED ON SUNDAY.

The Holdens, a colored team of vaudeville players (Hart and Harriet Holden), were arrested on last Sunday afternoon at the Majestic Theatre for an alleged violation of the Sunday theatre laws. The prisoners were bailed out by Joseph M. Schenck, general manager of the People's Vaudeville Company, who are operating the Majestic.

NEW YORK ROOF RE-OPENS.

The New York Theatre Roof Garden reopened on last Sunday night with motion pictures and vaudeville before what is reported to have been a good sized audience.

AMERICAN MUSIC HALL.

Three new acts were presented here last week. The first opened the bill, *La Danseuse* (see New Acts), and the second came next, Boyd and Gilfillan (see New Acts), while the third, Larioia, closed the bill (see New Acts). Julian Ellings was the headliner, offering a new and most entertaining characterization of an Irish lass of the eighteenth century. His make-up and costume were quite as wonderful as those of his many other excellent impersonations and consisted of a bouffant dress of much fullness about the skirt, and a pointed lace bodice, with a fluffy waist. He wore a powdered wig of snowy whiteness, which was most becoming, and he handled a fan as daintily as a woman might. The new song, "Sweet Lily Riley," has a catchy refrain in the chorus and before he had finished nearly the entire audience were humming it. Mr. Ellings' other numbers included the Nell Brinkley Girl, the Bathing Girl, and the Cobra Dance. The latter improves greatly with added presentations, and Mr. Ellings may possibly rival the best of the so-called classic dancers if he keeps on at his present rate. The new drop is in keeping with the theme and is well painted, all except the moon, which might be improved upon. Mr. Ellings is to be thanked for not using a live reptile, and his movements and gestures are graphically pictorial. The general theme of his dance without resorting to sensationalism of any order. At the Wednesday matinee he was called out for four curtains and four additional bows, with the audience still applauding when the lights flashed for the next act. Grace Hazard played a return engagement at this house and her reception proved how popular she is with American Music Hall audiences, while her delightfully artistic work in her unaltered act demonstrated that she is as dainty and as clever as she ever was. Generous applause followed each operatic selection, and at her close she was called out for several well earned bows. William Morrow, Verda Shellberg and company again presented *Happy's Millions*, and the breezy Western farcelet was greatly enjoyed. The laughing song by Mr. Morrow caused the same mirthful response that it has on previous occasions, while the closing song, with the little cupid coming in at the end, brought forth a considerable outburst of laughter and handclapping. Ed. Blondell and company took the place of O. G. Seymour and Miss Dupree, and *The Last Boy* was as welcome an offering as it always has been. Cliff Gordon monologued about the "stars and strips" and the American nation in general in his own comical mixture of German-English, and his references to up-to-date subjects were appreciated in no small way. He referred to Dr. Cook, Perry, Mayor-Elect Gaynor, the Hearst-Murphy letters, and a number of other matters of local interest, until the audience fairly screamed at every line. The Jackson family of criminals were through several feats of trick bicycle riding. A feat by one of the men, after being announced, was awarded a very big "hand." This consisted of swinging from the saddle while in motion and making three revolutions over the wheel, supported by the handle bars, landing and dismounting the saddle without falling over. Other acts included Blake's Circus and Murphy and Francis in their colored singing and dancing act, both of which scored well.

MEETING OF AGENTS' BOARD OF TRADE.

An open meeting of the Booking Agents' Board of Trade was held at Lyric Hall on last Thursday evening, Dec. 23, which was attended by committees from the White Rats of America, the Vaudeville Comedy Club, and the Actors' Union. The object of the meeting was to discuss the new bill affecting the employment agents which is to be presented before the Assembly and Senate at Albany after the first of the year and which is to take the place of the bill which was vetoed by Mayor Adam of Buffalo last year. Addresses were made by Harry Mountford, secretary of the Board of Directors of the White Rats; James Armstrong, president of the Booking Agents' Board of Trade; Tobias A. Keppeler, attorney for the latter organization; Jan Spencer, and others. Different views of the law were discussed and debated upon. At the conclusion of the meeting resolutions were presented by Mr. Mountford and passed by the actors present commending the agents for what they have done to place the actor, manager and agent on an equal footing, and assuring them that the White Rats believed they were working for the best interests of all concerned. The Law Committee of the Board of Trade will meet Mr. Mountford some time next week to confer further on the bill.

WOOD MATTER STILL UNSETTLED.

The difficulty in the Joe Wood offices is still unsettled and Joe Wood is occupying his desk as formerly. On last Monday, Dec. 20, a meeting of the corporation known as the Metropolitan Vaudeville Exchange was called with a view to dissolving the agreement entered into between E. F. Albee, Joe Wood and Pat Casey, relative to the booking of the small time houses, managed through the Joe Wood offices. E. F. Albee, it is stated, was the only one to attend the meeting.

Robinson. It is reported, has been slated to take charge of these bookings in the future. Mr. Robinson got his first start with the U. E. O. some years ago, when he was house manager of Proctor's Fifty-eighth Street Theatre. He later became the booking agent for several other houses, including theatres in Syracuse and cities of a like size in the East. The matter will in all likelihood be settled by the first of next month, when Joe Wood will probably return to his former offices at 1358 Broadway, possibly taking charge of the Nybo Agency's affairs, but this is still problematical.

BLOOM GOES OVER TO MORRIS.

Edward Bloom, who for the past seven years has acted as general manager for Julius Cahn and his large circuit of one and three night stand legitimate theatres, has entered the service of William Morris, Inc., to act in the capacity as one of Mr. Morris' right hand men. Mr. Bloom has already had considerable experience in the vaudeville field and will undoubtedly be able to relieve Mr. Morris of much detail work. He is scheduled to begin his new duties the first week in January.

MARLOWE AND PEOPLES FOR VAUDEVILLE.

The announcement comes from Chicago that Charles B. Marlowe, owner of the Marlowe and the People's theatres in that city, has leased those theatres to Sullivan and Conside, who have turned them into vaudeville houses. The People's closed on Sunday night, Dec. 20, and was scheduled to reopen on Christmas night, while the Marlowe was scheduled to open under the new management on Dec. 27, yesterday.

VAUDEVILLE.

Slang Acts May Come, and Slang Acts May Go, But

BERT LESLIE

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

W. H. Murphy and Blanche Nichols

Presenting their Third Sensational Success.

THE SCHOOL OF ACTING

A Bigger Hit Than Last Season!

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

ORPHEUMING

In the West

Next Two Years

EDMOND STANLEY AND CO.

ONE ACT GRAND OPERA

Just finished highly successful tour of Mr. Percy Williams' Colonial and Alhambra. Management of EDWARD S. KELLER.

JOHN R. GORDON and ARTHUR J. PICKENS

Wish All Their Friends

A MERRY CHRISTMAS

LOTTIE WILLIAMS

Starring in Vaudeville

"ON STONY GROUND"

JANET PRIEST

"About as big as a minute."

Featured as "The Goose Girl of Marken," in Gus Edwards' biggest and funniest act, THE HOLLAND REINERS. Permanent address, Edwards, 1351 Broadway, or The Mink.

SAM CHAP and MARY MARBLE

In Anna Marble Pollock's Classy Sketch

"IN OLD EDAM"

Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

NEW VAUDEVILLE THEATRES.

Ground has been broken for the new vaudeville theatre on Ninth Street, Greeley, Colo. The new theatre is to be fashioned after that of the Majestic, in Denver, and when completed will be the most up to date theatre in the city. The Orpheum still continues to excellent business under the management of Clark and Romine.

If reports be true, William Morris, Inc., will shortly have a house at Vancouver, B. C. Negotiations are said to be under way for the erection of a new \$200,000 theatre in that city. Al. H. Woods' new Liberty Theatre, located in East New York, and now in course of construction, will be opened in January, it is expected. It is said that the Fox Amusement Company is to convert a church located on Houston Street into a theatre after it has been remodelled. Popular priced vaudeville and motion pictures will be the policy if the deal goes through.

A contract was let on Dec. 20 for the new Empress Theatre, located at Twelfth and McGee streets, Kansas City, Mo., by the Sullivan and Conside company, whose house it will be. The theatre will seat 1,800 and will occupy a space of 80 x 116 feet. The stage will be 64 feet in width and 34 feet in depth. The proscenium opening will be 34 feet. The lobby will occupy a corner room of the Main-Moore Building, which will be furnished in tile and marble. Ladies' and gentlemen's retiring rooms will be a feature of the house, while the latest fireproofing contrivances will be utilized.

A new vaudeville theatre, the Lyric, opened its doors in Butler, Pa., Dec. 21 to capacity houses. The theatre is owned by C. E. Carlton, booking by Gus Sun Circuit. W. Buhl, local manager. Capacity 400. Using Licensed Films. Will run four vaudeville acts with motion pictures.

The How Theatre, Everett, Wash., is rapidly nearing completion and will open about Jan. 1. The Crescent Theatre, Syracuse, N. Y., was scheduled to open for business yesterday, Dec. 27, with five vaudeville acts and motion pictures. The house has a seating capacity of one thousand. Sullivan and Conside are to build a theatre at Twelfth and McGee Streets, Kansas City. George S. Myers, the tobacco millionaire, has leased a site at that location and will commence building the house at once. The theatre will be built in conjunction with an office building.

ing, and is to be ready for business by Sept. 1, 1910.

VAUDEVILLE THEATRE OPERATIONS.

It is announced from Columbus, Ohio, that the Keith Theatre in that city is to be enlarged instead of building a new house, as had been previously announced. Instead of building a new ten-cent vaudeville house, B. F. Keith will add another balcony seating eight hundred persons to the present building, making the entire capacity between 2,700 and 2,800. This will give the house a capacity of 1,400 seats at ten cents, which will be sufficient to handle all of that business. It is expected that the new balcony will be put in within a few weeks time.

William Morris has secured the bookings of the Berlew Theatre, Charlottesville, Va., and is furnishing acts for the New Colonial Theatre, at Ashland, Ky.

Commencing yesterday, Dec. 27, the Bowdoin Square Theatre, Boston, became a straight vaudeville house instead of merely playing a few acts between the dramatic offerings of the former local stock company at that house.

The Majestic, Evansville, Ind., began a vaudeville campaign on Dec. 26, taking its bookings from William Morris' Chicago office.

The Tulane Theatre, Memphis, Tenn., is now a Morris house, it having begun a season of vaudeville a week ago.

The Broadway Theatre, Norwich, Conn., returned to its vaudeville policy on Christmas Day, playing at popular prices under the management of Shedy and Jackson.

W. T. Hale recently purchased the Princess Theatre, Dodge City, Ia., from D. C. Moore. He reports good business.

V. C. C. ELECTION COMING.

The annual election of officers of the Vaudeville Comedy Club will occur on Dec. 30. The following are slated for election, providing no opposition ticket is placed in the field: President, Charles H. Smith; vice-president, Frank Otto; secretary, Bob B. Matthews; treasurer, Harry Denton; chairman of House Committee, Johnny Johnston.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

- Adams and Alden—Orph., Los Angeles, Cal.
Adams and Mack—Yorkville, N. Y. C.
Alfreda, Great—Princesa, Wichita, Kan.
Al Hassen, Ben—Shea's, Buffalo, N. Y. C.
Alpine Troupe—Shea's, Buffalo, N. Y. C.
American Newboys' Quartette—Varieties, Terre Haute, Ind.
Amelia—Folies Bergere, Paris, France, 1-31.
Anton and Brennan—Lyric, Wilmington, Del.
Appelle—Charlotte—Maj., Birmingham, Ala.
Appley, E. J.—Gaiety, Danville, Va., Dec. 27-29.
Bijou, Greensboro, N. C., 30-1.
Apollo Quartette—Orph., Chillicothe, O.
Arch City Trio—Crystal, Anderson, Ind.
Arkansas Trio—Orph., Buffalo, N. Y. C.
Arlington Four—Maj., Milwaukee, Wis.
Arnolds, Chas.—O. H. Millan, Mo.
Artists Bros.—Shea's, Buffalo, N. Y. C.
Auger, Geo.—Orph., Sioux City, Ia.
Australian Trio—Empire, Hoboken, N. J.
Avalon Troupe—Arcade, Toledo, O.
Bader-La Velle Trio—Bijou, Flint, Mich.
Bacon, Mr. and Mrs.—Varieties, Terre Haute, Ind.
Bandy and Fields—Maj., Denver, Colo.
Bannons, The—Auditorium, Lynn, Mass.
Bannards, Flying—Keith's, Phila.
Barnes and Crawford—Orph., New Orleans, La.
Barnes and Reming—Victoria, Wheeling, W. Va.
Barnes, American, E. Liverpool, O., 3-8.
Barbour, Edwin—Grand, Syracuse, N. Y.
Barnes, Stuart—Temple, Rochester, N. Y.
Barnett and Trevor—Proctor's, Albany, N. Y.
Barnes, Josie and Willie—Proctor's, Albany, N. Y.
Barry, Edwin, and William Richards—Orph., Ogden, U. C.
Barry, Mr. and Mrs. Jimmy—Temple, Rochester, N. Y.
Barry and Wolford—Trent, Trenton, N. J.
Beano Duo—Mary Anderson, Louisville, Ky.
Beban, Geo.—Grand, Pittsburgh, Pa.
Bedell, Walter—Proctor's, Elizabeth, N. J.
B. and P. 12th St., N. Y. C., 3-8.
Beeson, Louis—Howard, Boston.
Bella Italia Troupe—Pantages', St. Joseph, Mo.
Benningtons, Four—Star, Muncie, Ind.
Bergen, Nella—Keith's, Columbus, O.
BERGEN, VALENTINE—Orph., Omaha, Neb., Orph., Des Moines, Ia., 3-8.
Bergers, Alice—Bijou, Flint, Mich., Temple, Grand Rapids, 3-8.
Berensford, Helen—Queen, San Diego, Cal.
Bernardi, Antonio—Orph., Portland, Ore.
Berling and Brockway—Proctor's, Troy, N. Y.
Berne's, Ponce—Orph., Bklyn.
Bettis, Leslie—W. C. Rogers, Toledo, O.
Betty in Dreamland—Keith's, Boston.
Big City Quartette—Orph., Kansas City, Mo.
Orph., New Orleans, La., 3-8.
Billy, Little—Keith's, Boston.
Binn, Bonn B-r-r—Bijou, Battle Creek, Mich.
BINDLEY, FLORENCE—Orph., Oakland, Cal., Orph., Los Angeles, 3-15.
Binns, Binn, and Binn—Keith's, Boston.
Black, Violet—Pol's, Scranton, Pa.
Blood, Adele—Keith's, Columbus, O., Hippodrome, Cleveland, 3-8.
Blondell, Ed—Piazza, N. Y. C.
Blomquist, George—Orph., Sioux City, Ia., 3-8.
Boices, The—Bronx, N. Y. C.
Boothblack Quartette—Orph., Ogden, U.
Booth Trio—Jeffers, Saginaw, Mich.
Bottor—Wm. Penn, Phila.
Bowen, Wm. and Crocker—Pol's, New Haven, Conn.
Boyd and Gilfillan—American, Boston.
Braatz, Selma—Pol's, Springfield, Mass.
Brady and Mahoney—Proctor's, Albany, N. Y.
Keith's, Phila., 3-8.
Brands, Musical—Maj., Ft. Worth, Tex.
Brenon, Herbert, and Helen Downing—Bennett's, Montreal, Can., Hippodrome, Cleveland, O., 3-8.
Broadway Comedy Four—Grand, Cleveland, O.
Brown and Arer—Hathaway's, Lowell, Mass.
Buckley, Louise—Orph., Tiffin, O., Dec. 27-29.
Maj., Bucyrus, 30-1, Orph., Sydney, 3-8.
Buros, Esther—Maj., Kalamazoo, Mich.
Bush and Peyer—Maj., Ft. Worth, Tex., Maj., Dallas, 3-8.
Calahan and Cain—Bijou, La Crosse, Wis.
Camber, Ray—Bowdoin Sq., Boston.
Cameron, Ella—Bijou, Dubuque, Ia., 3-8.
Campbells, The—Maj., Norfolk, Va.
Capitaine, Alcide—Keith's, Boston.
Carlie, Irving—Maj., Galveston, Tex.
Carlie, George—Orph., Ogden, U.
Carlie and Clark—Orph., Des Moines, Ia.
Carlie's Dogs—Hippodrome, Cleveland, O.
Caron and Farnum—Bijou, Battle Creek, Mich.
Carr, Nat—Colonial, N. Y. C.
Carrillo, Leo—Keith's, Phila.
Carson, Bro.—Hippodrome, Leeds, Eng., 3-8.
King's, South Sea, 10-15.
Carson and Willard—Columbia, St. Louis, Mo., Grand, Indianapolis, Ind., 3-8.
Carter and Bluford—Bronx, N. Y. C.
Carters, The—Bijou, Freeport, Ill.
Chambers, The—Auditorium, York, Pa.
Chantrel and Schuyler—Orph., Chillicothe, O.
Champion—Hammerstein's, N. Y. C.
Chasine—Orph., Memphis, Tenn.
Chester and Grace—Maj., Galveston, Tex.
Chevalier—Keith's, Phila.
Chip, Sam, and Mary Marble—Colonial, N. Y. C.
Christy and Wm.—Orph., Atlanta, Ga.
Church and Springs—Bijou, Greensboro, N. C.
Circumstantial Evidence—Orph., St. Paul, Minn., Temple, Detroit, Mich., 3-8.
Clark, Billy—American, Frisco.
Clarke, Wilfred—American, N. Y. C.
Clayton—Orph., Portland, Ore., Orph., Frisco, Cal., 10-22.
Clifford and Burke—Pol's, Scranton, Pa.
Clipper Comedy Four—Gaiety, Pittsburgh.
Clure, Raymond—Bennett's, Montreal, Can., Hippodrome, Cleveland, O., 3-8.
Coleman, W. J.—Maj., Seattle, Wash.
Collins, Eddie—Orph., Cleveland.
Connelly and Webb—Hathaway's, New Bedford, Mass.
Conroy and Le Maire—Columbia, Cinth, O., Grand, Evansville, Ind., 3-8.
Consi—American, Boston.
Cook and Lorenz—Alhambra, N. Y. C.
Cooper and Robinson—Hammerstein's, N. Y. C.
Country Choir—Piazza, N. Y. C.
Cox, Ray—Shea's, Buffalo, N. Y. C.
CROSS, WILL, MR. AND BLANCHET
DAYNE—Maj., Milwaukee, Wis., Haymarket, Chgo., 3-8.
Cross and Josephine—Orph., Salt Lake City, U.
- Cummings, Grace—Maj., E. St. Louis, Ill., Maj., Montgomery, Ala., 3-8.
Cunningham and Marion—Orph., New Orleans, La., Orph., Birmingham, Ala., 3-8.
Dagwell Sisters—Orph., Portland, Ore.
Dale and Boyle—Keith's, Prov., R. I., Hathaway's, New Bedford, Mass., 3-8.
Daley, The—Orph., Harrisburg, Pa.
Daly, Ralph—Howard, Boston.
Dare's Macdonalds—Shepherd's Bush, Eng.
Dankmar-Schiller Troupe—Alhambra, N. Y. C.
Darmody—Auditorium, Cinth, O.
Davies, Reine—Maj., Chgo.
Davis, Edward—Keith's, Columbus, O., Hippodrome, Cleveland, 3-8.
Dazie, Mike—Maryland, Balto., Md., Pol's, Scranton, Pa., 3-8.
De Coo, Great—K. and P. 5th Ave., N. Y. C.
De Ootter and Hago—Comique, Lynn, Mass.
De Fay Sisters—Miles, Minneapolis, Minn.
De Hollis and Wynn—Temple, Ft. Wayne, Ind.
De Lyle, Liane—Keith's, Boston.
De Mar, Carrie—Orph., Bklyn.
De Mill, Gertrude—Family, Moline, Ill., Dec. 27-29, Family, Clinton, Ia., 30-1.
De Mont, Robt.—Keith's, Columbus, O.
De Vora, Harvey—Hathaway's, Lowell, Mass.
Dedda's Animals—Family, Elmira, N. Y.
Demora and Graceta—Lyric, Terre Haute, Ind.
Denman, Louise—Orph., Canton, O.
Des Roches, Evelyn—Maj., Galveston, Tex.
Dierke, The—American, Boston.
Dixie Serenaders—Proctor's, Albany, N. Y.
Doherty and Harlow—Grand, Pittsburgh.
Doice Sisters—Orph., Harrisburg, Pa.
Donald and Carson—K. and P. 5th Ave., N. Y. C.
Doolley and Sayles—Proctor's, Albany, N. Y.
Dorrie Trio—Lyric, Houston, Tex.
Dotson and Lucas—Howard, Boston.
Downey, Leslie T.—Crystal, Oconomowoc, Wis., Indefinite.
Downs, T. Nelson—Hammerstein's, N. Y. C.
Du Ball Bros.—Keith's, Boston.
Duncan, A. O.—Hudson, Union Hill, N. J.
Dunn, Arthur, and Marie Glazier—Orph., New Orleans, La.
Dupres, Fred—Orph., Harrisburg, Pa., Pol's, Worcester, Mass., 3-8.
Eccentric Four—Wm. Penn, Phila.
Edwards, Gus—Greenpoint, Bklyn.
Edwards, School Boys and Girls—Bennett's, Montreal, Can.
Edwards, Tom—Keith's, Columbus, O.
El Cota—Colonial, N. Y. C.
Elton and Clifton—Pantages', Spokane, Wash., Pantages', Seattle, 3-8.
Elite Musical Four—American, Boston.
Ellsworth and Lindon—Maj., Madison, Wis.
Empire Comedy Four—Columbia, London, Eng., 10-15, Empire, New Cross, 17-22, Empire, Stratford, 24-29.
Emmett, Grace—Grand, Syracuse, N. Y.
Keith's, Phila., 3-8.
Englebreth, Geo. W.—Auditorium, Cinth, O., Indefinite.
English Rosebuds—Hippodrome, Cleveland, O.
Ernest, The—Bennett's, Montreal, Can.
Ernst, Troupe—Orph., Bklyn.
Ermaldis, Sisters—Salone Margherita, Naples, Dec. 20-9.
Eape, Leonard and Louie—Family, Fargo, N. D.
Exposition Four—K. and P. 5th Ave., N. Y. C.
Faldous, Camille—Hathaway's, Brockton, Mass.
Farrell-Taylor Trio—Keith's, Phila.
Faye, Elsie—Maj., Des Moines, Ia., Orph., Minneapolis, Minn., 3-8.
Felix and Barry—Hippodrome, Cleveland, O.
Felix and Cairn—American, N. Y. C.
Ferry, Ray—Grand, Portland, Ore.
FIELDS, W. C.—Hammerstein's, N. Y. C.
Shea's, Buffalo, N. Y. C., 3-8.
Finney, The—Keith's, Phila.
Fitzgerald, Michael—Keith's, Phila.
Fly By Night Minstrels—Shea's, Buffalo, N. Y.
Fogarty, Frank—Keith's, Boston.
Folsom, Gertrude—Lee—Maj., Montgomery, Ala.
Fox, Harry, and Millership Sisters—Orph., Oakland, Cal.
Foy, Margaret—Academy, Suffolk, Va.
Fray, Gertrude—Orph., Cleveland, O.
Fredericks, Musical—Proctor's, Newark, N. J.
Friends, Five—Chase's, Washington, D. C.
Frobel and Ruge—Maj., Denver, Colo.
Fuller, Ida—Grand, Pittsburgh.
Futurity Winner—Pol's, Wilkes-Barre, Pa.
Futurity, The—S. Y. C.
FISHER, MR. AND MRS. PERKINS
Proctor's, Newark, N. J., K. and P. 5th Ave., N. Y. C., 3-8.
Gallimore, Arthur—South America, Oct. 25—Indefinite.
Gardner and Golder—Grand, Victoria, B. C.
Gardner and Stoddard—Alhambra, London, Eng., Dec. 6-Feb. 7.
Garson, Marion—Hathaway's, New Bedford, Mass.
Gath, Karl and Emma—Maj., Houston, Tex.
Gaulthier Sisters—Bowdoin Sq., Boston.
Gennaro's Band—Maj., Cedar Rapids, Ia., Waterloo, Waterloo, 3-8.
Georgia Campers—Lynn, Lynn, Mass., American, Boston, 3-8.
Gilly, Haynes and Montgomery—Temple, Ft. Wayne, Ind.
Girard and Gardner—Family, Lafayette, Ind.
Gris from Melody Lane—Orph., Mobile, Ala.
Globe, Augusta—Grand, Syracuse, N. Y., Keith's, Columbus, O., 3-8.
Goldsmith and Hoppe—Grand, Evansville, Ind.
Goodman, Musical—Maj., Houston, Tex.
Gordon and Marx—Temple, Grand Rapids, Mich.
Gordon and Pickens—Pol's, New Haven, Conn., Pol's, Bridgeport, 3-8.
Gordon, Eleanor—K. and P. 5th Ave., N. Y. C.
Granton, Ha—Pol's, Springfield, Mass.
Granville and Rogers—Pol's, Bridgeport, Conn.
Grene, Jacques—Pantages', St. Joseph, Mo.
Grigolati's Aerial Ballet—K. and P. 5th Ave., N. Y. C.
Gruher, Max—Pol's, Scranton, Pa.
Grady Ladies' Quartette—Pantages', Sacramento, Cal.
Hall and Pray—Bowdoin Sq., Boston.
Haines and Vidoue—Hammerstein's, N. Y. C.
Hamilton, Estelle B.—Lyric, Terre Haute, Ind., Main St., Peoria, Ill., 3-8.
Hanlon, Three—Greenpoint, Bklyn.
Hardy, Two—Maj., Madison, Wis.
Harris and Dale—Star, Pawtucket, R. I.
Harris and Hillard—Howard, Boston.
Haskell, Loner—Howard, Boston.
Hastings and Wilson—Keith's, Phila.
Hathaway, Fannie—Maj., Seattle, Wash.
Hathaway's Monkeys—Alhambra, N. Y. C.
Hathaway and Siegel—Bijou, Duluth, Minn.
Hawkins, Lew—Pol's, Springfield, Mass.
Hayes, The—Maj., Minneapolis, Minn.
Hayward and Hayward—Proctor's, Albany, N. Y., Keith's, Providence, R. I., 3-8.
Hays, Ed and Clarence—Lyric, Rossmore, Va.
Hedge, John—Pantages', St. Joseph, Mo., American, Chgo., 3-8.
Hefron, Tom—Hudson, Quiner, Ill.
Helm Children—Garrie, Wilmington, Del.
Henderson and Thomas—Lynch's, Woonsocket, R. I.
- Herbert and Willing—Mary Anderson, Louisville, Ky.
Herman, Dr.—Hammerstein's, N. Y. C., 3-8.
Hermann's Dogs—Keith's, Prov., R. I.
Herrmann, Adelaide—Temple, Detroit, Mich.
Hers, Ralph C.—Colonial, N. Y. C.
Herson's Animals—Grand, Pittsburgh.
High Life in Jail—Pol's, Springfield, Mass.
Hill and Whittaker—Argyle, Birkenhead, Eng.
Empire, Manchester, 3-8, Empire, Hackney, 10-15, Columbia, London, 17-22.
Hill, Cherry and Hill—Trent, Trenton, N. J.
Hilliers, Three—Grand, Columbia, S. C., Palace, Spartanburg, 3-8.
Hindoo, Sam—Bowdoin Sq., Boston.
Hoch, Emil—Keith's, Boston.
Hodges, Four—Jeffers, Saginaw, Mich.
Hoe and Lee—Grand, Pittsburgh.
Holden, Maxwell—Family, Milton, Pa.
Holman, Harry—Lyric, Minneapolis, Minn.
Hood, Sam—Gaiety, Ottumwa, Ia.
Hopkins and Astell—Orph., Hoboken, Ore.
Hopper Lightning—Empire, Hoboken, N. J.
Hortmann—Maj., Kalamazoo, Mich.
Horton and La Triska—Keith's, Lewiston, Me., Keith's, Bangor, 3-8.
Houston, Fritz Ryan—Family, Lafayette, Ind.
Howard and McIntyre—Orph., Sioux City, Ia., Orph., Des Moines, 3-8.
Howard and Lewis—Pantages', Frisco, Cal.
Howard, Bernice—Maj., Ft. Worth, Tex., Maj., Dallas, 3-8.
Howard Bros.—Maj., Johnstown, Pa., Grand, Syracuse, N. Y., 3-8.
Howler and Leslie—Maj., Ft. Worth, Tex.
Hufford and Chaine—Orph., Alliance, O.
Hughes Musical Trio—Bijou, Decatur, Ill., Family, Lafayette, Ind., 3-8.
Hubert and De Long—Lycium, Ogden, U.
Hyams and McIntyre—Orph., New Orleans, La.
Hylands, Three—Lyric, Houston, Tex.
Idolans Four—Wm. Penn, Phila.
INGHAM, BEATRICE—Orph., Bklyn., Pol's, Scranton, Pa., 3-8.
Irwin, Flo—Shea's, Buffalo, N. Y.
Isakawa Japs—Bijou, Orange, N. J.
Italian Trio—Grand, Pittsburgh.
Jackson, Alfred—Washington, Spokane, Wash.
Jackson, Arthur P.—Maj., Danbury, Conn.
Jackson and Douglas—Howard, Boston.
Jackson Family—Piazza, N. Y. C.
Jacobs and Sardi—Pantages', Portland, Ore.
Jarvis and Martin—Maj., Houston, Tex.
Jewell's Manikins—Criterion, Chgo.
Johnson, Honey—American, Boston.
Johnson, L. T.—Maj., Ft. Worth, Tex.
Johnson and Hart—Keith's, Boston.
Johnston Musical—Orph., Memphis, Tenn., New Orleans, La., 3-8.
Jolly and Wild—Jeffers, Saginaw, Mich., 3-8.
Jones and Mayo—Orph., Ogden, U., Orph., Denver, Colo., 3-8.
Jones and Williams—Pantages', Seattle, Wash.
Jules and Marson—Orph., Cleveland, O.
Julian and Dyer—Crystal, Manitowoc, Wis., Bklyn., Bklyn., 3-8.
Kalkowski Bros.—Metropolitan, Oklahoma City, Okla.
Kaimar and Brown—Orph., Bklyn.
Kaufman and Kenilworth—Maj., Houston, Tex.
Kaufman, Reba and Joe—Apollo, Berlin, Dec. 1-31, Orph., Budapest, Hungary, 1-31.
Keith and De Mont—Family, Shomokin, Pa.
Kelcey Sisters—Orph., Portsmouth, N. H.
Kelly, Walter C.—Orph., Lincoln, Neb., Orph., Denver, Colo., 3-8.
Kennedy and Lee—Hippodrome, Charleston, W. Va.
Kenna, Chas.—Orph., Minneapolis, Minn.
Kenney, McGahan and Platt—Alhambra, N. Y. C.
Kenton, Dorothy—Empire, London, Eng., Dec. 3-8.
Killion and Moore—Grand, Los Angeles, Cal.
King, Betty—Alhambra, N. Y. C.
Kilndt Bros.—Gaiety, Springfield, Ill.
KNIGHT, HANLAN E., AND CO.—Empire, Pittsfield, Mass.
Kners, Bro.—Greenpoint, Bklyn., Keith's, Boston 3-8.
Kramer, Annie and Maude—Empire, Leeds, Eng., Empire, Nottingham, 3-8, Her Majesty's, Walsall, 10-15.
Kramer and Ross—Orph., Seattle, Wash.
Kreiser, Selma—Jags, Quincy, Ill.
La Danseuse—American, Boston.
La Mount, Harry H.—Shea's, Toronto, Can., Grand, Syracuse, N. Y., 3-8.
La Petite Revue—Grand, Indianapolis, Ind., Columbia, Cinth, O., 3-8.
La Rose Bros.—Palace, Boston.
La Vine, Gen. Ed.—Orph., Denver, Colo.
Lancton and Lucier—Greenpoint, Bklyn.
Lane and O'Donnell—Chase's, Washington, D. C.
Langs, Carl—Palace, Boston.
Laskow, George—American, N. Y. C.
Lasky's Hoboes—Pantages', St. Joseph, Mo.
LASKY'S PIANOPHONISTS—Shea's, Buffalo, N. Y.
Lasky's Twentieth Century—Pol's, Worcester, Mass.
Lasky's Imperial Musicians—Alhambra, N. Y. C.
Lasky's At the Country Club—Columbia, St. Louis, Mo., Maj., Milwaukee, Wis., 3-8.
Lasky's At the Waldorf—Orph., Bklyn.
Lasky's Songbook—Proctor's, Albany, N. Y.
Latta—Piazza, N. Y. C.
Latina, Mildred—Lynn, Danville, Ill.
Laurie Sisters—Howard, Boston.
Le Croix, Paul—Bronx, N. Y. C.
Le Dent, Frank—Moss and Stoll Tour, London, Eng.
Lee, Phyllis—Arcade, Toledo, O.
Legerts, The—Grand, Cleveland, O.
Leick, John S. and Mabel Keith—Manchester, Eng., Dec. 27-29.
Leonard, Eddie—Maj., Chgo.
Leonard and Phillips—Globe, Cleveland, O.
Leslie, Bert—Orph., Kansas City, Mo., Orph., Denver, Colo., 3-8.
Leslie, Fay—Howard, Boston.
Leslie, Geo. W.—Om, Minneapolis, Minn.
LESTER, GREAT—Bronx, N. Y. C.
Lester, Harry B.—Alhambra, N. Y. C.
Levolos, The—Pantages', Pueblo, Colo.
Levy, Bert—Temple, Rochester, N. Y.
Lewis and Chanin—Airdome, Chattanooga, Tenn.
Lewis, American, N. Y. C.
Lind, Homer—Auditorium, Lynn, Mass., Hathaway's, Lowell, 3-8.
Lloyd, Mr. and Mrs. Hugh—Temple, Rochester, N. Y.
Lofus Cecilia—Piazza, N. Y. C.
Lohse and Sterling—Star, Music, Ind.
Lucas, Luciana—Orph., New Orleans, La.
Lucifers, Three—Central, Frisco, Cal.
Lukas, Alexander—Palace, Blackpool, Eng., Hippodrome, Wakefield, 3-8, Empire, Hull, 10-15, Hippodrome, Norwich, 17-22.
Lukashans, The—Empire, Sunderland, Eng.
Empire, So. Shields, 3-8, Edinburgh, Scot., 10-15, Empire, Glasgow, 17-22.
Macart and Bradford—Bronx, N. Y. C.
Mack and West—Bijou, Jackson, Mich.
Mack, Wilbur and Nellie Walker—Maj., Chgo., Grand, Indianapolis, Ind., 3-8.
Madcaps, The—Grand, Syracuse, N. Y.
Makereka Troupe—Temple, Rochester, N. Y.
- Malvern Troupe—Garrick, Stockton, Cal.
Manley and Stirling—Arcade, Toledo, O.
Mantell's Marionettes—Pantages', Oregon City, Ore.
Marabini, Luigi—Orph., Atlanta, Ga.
Maree and Borte—Grand, Pittsburgh.
Marcel and Lenet—Temple, Grand Rapids, Mich.
Marens, Navarro and Marens—Hippodrome, Cleveland, O.
Marshall and King—Folies Bergere, Mexico City, Mex., Indefinite.
Martha, Mlle—American, Frisco, Cal.
Martia, Dave and Percy—Orph., Champaign, Ill.
Martinetti and Sylvester—Orph., Lincoln, Neb.
McConnell Sisters—Orph., Sioux City, Ia., Orph., Lincoln, Neb., 3-8.
McConnell and Simpson—Orph., Salt Lake City, U. C., Denver, Colo., 3-8.
McDowell, John and Alice—Royal, San Antonio, Tex.
MacDowell and Trescott—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 3-8.
McGarry and McGarry—Maj., Detroit, Mich.
McGuire, Tuis—Maj., Galveston, Tex.
McKay and Cantwell—Hippodrome, Cleveland, O.
Melburn, Bert—Grand, Winona, Minn.
Melrose, Lewis and Clay Smith—Proctor's, Newark, N. J., 3-8.
Melrose and Ingram—Cooper, Mt. Vernon, O.
Melrose and Kennedy—Family, Moline, Ill.
Melville and Higgins—Orph., Frisco.
Merrett, Hal—Bijou, Flint, Mich., Family, Lafayette, Ind., 3-8.
Middlers, The—Orph., Cleveland, O.
Mietta Dogs—Grand, Augusta, Ga.
Miller Bros.—Orph., Cleveland, O.
Miller, Harry—Maj., Houston, Tex.
Milligan, Swat—Hippodrome, Cleveland, O.
Millman Trio—Orph., Kansas City, Mo., 3-8.
Models of the Jardin de Paris—Greenpoint, Bklyn.
Moffett and Clare—Orph., St. Paul, Minn.
Montague's Cockatoos—Bijou, Oshkosh, Wis.
Montgomery, Marshall—Grand, Evansville, Ind.
Moore, Carlisle, and Ethelyn Palmer—Bijou, Duluth, Orph., Minneapolis, 3-8.
Moore, Tom and Stasia—Joe, San Jose, Cal.
Moran and Wiser—Empire, Newcastle, Eng.
Coliseum, Glasgow, Scot., 3-8, Empire, Edinburgh, 10-15, Empire, Sunderland, Eng., 17-22.
Mortchill, Marvica—Orph., Atlanta, Ga.
Moser, Fred and Eva—Grand, Pueblo, Colo., Frisco, Wichita, Kan., 3-8.
Murphy, Mr. and Mrs. Mark—Keith's, Columbus, O.
Murphy, W. H. and Blanche Nichols—K. and P. 5th Ave., N. Y. C.
Murphy and Willard—Metropolitan, Oklahoma City, Okla.
Murray and Mack—Orph., Omaha, Neb., Orph., Kansas City, Mo., 3-8.
Nava, Tom—Maj., Birmingham, Ala.
Neapolitans, The—Grand, Syracuse, N. Y., Bennett's, Hamilton, 3-8.
Neen and Otto—Pol's, Bridgeport, Conn.
Newell and Nible—Hathaway's, New Bedford, Mass., Hathaway's, Lowell, 3-8.
Nichols Sisters—Orph., Bklyn.
Nichols, Nellie V.—Temple, Rochester, N. Y.
Nichols, Nelson and Nichols—Grand, Nashville, Tenn.
Nichols, Nellie—Temple, Rochester, N. Y.
Night in a London Music Hall—American, Boston.
Nonette—Orph., Mobile, Ala.
Norman, Mary—Orph., Des Moines, Ia., Orph., Omaha, Neb., 3-8.
Norman, Bob—Shea's, Toronto, Can., Pol's, Williams-Barre, Pa., 3-8.
Nugent, J. C.—Bennett's, Ottawa, Can., Bennett's, Hamilton, 3-8.
Ober, Camille—Colonial, N. Y. C.
O'Day, Ida—Orph., Frisco, Cal.
Odel and Gilmore—Arcade, Toledo, O.
Odina—Hathaway's, New Bedford, Mass.
Oleott, Charlie—Family, Rock Island, Ill.
Operatic Festival—Temple, Detroit, Mich.
Oshes, Buffalo, N. Y., 3-8.
Operator, The—Grand, Wash.
Orban's Cockatoos—Unique, Minneapolis, Minn.
Orpheum Comedy Four—Pantages', Portland, Ore.
Overholt, Tommy—Orph., Marion, O., Dec. 27-29, Orph., Mansfield, 30-1.
Ozay, The—Lycium, Fort Arthur, Can.
Palmer and Leads—Grand, Cleveland, O.
Parr, Charlotte—Alhambra, N. Y. C.
Pavia, Geo. W.—Princesa, Youngstown, O.
Paulinetti and Pique—Maj., Seattle, Wash.
Pernase, Bro.—Orph., Oakland, Cal.
Phillips, Mondane—Metropolitan, Oklahoma City, Okla., Phillips, Ft. Worth, Tex., 3-8.
Phillips Sisters—Hammerstein's, N. Y. C.
Potter and Harris—Maj., Houston, Tex.
Potts, Hyatt—Greenpoint, Bklyn., Shea's, Buffalo, N. Y., 3-8.
Potts, Mildred and Ernie—Pol's, Springfield, Mass.
Pramping, The—Palace, Boston.
Prato's Circus—Orph., Butte, Mont.
Pringle and Whiting—Alhambra, N. Y. C.
Pucks, Two—Pol's, Bridgeport, Conn.
Quigley Bros.—Hathaway's, New Bedford, Mass.
Rajah Princess—Proctor's, Albany, N. Y.
Rastus and Banks—Palace, Perth, South Wales.
Ray and Nee—Grand, Syracuse, N. Y., Grand, Pittsburgh, 3-8.
Raymond, Alice—Empire, Bradford, Eng., Dec. 27-1, Palace, Hull, 3-8, Empire, Leeds, 10-15, Empire, Holloway, 17-22.
Raymond and Harper—Lynn, Lynn, Mass.
Raymond, Ruby—Orph., Memphis, Tenn.
Readings, Four—Orph., Portland, Ore.
Bedford and Winchester—Bennett's, Hamilton, Can., Temple, Detroit, Mich., 3-8.
Redway, Eddie, and Gertrude Lawrence—Central, Frisco.
Reece and Rose—Main St., Peoria, Ill.
Reed Bros.—Orph., Minneapolis, Minn., Orph., St. Paul, 3-8.
Reed, John P.—Maj., Cedar Rapids, Ia.
Reed and Earl—Royal, San Antonio, Tex.
Reynolds and Donegan—Orph., St. Paul, Minn.
Reynolds, Three—Colonial, N. Y. C.
Rice's Circus—Colonial, N. Y. C.
Rice and Moran—American, Boston.
Rice and Freest—Piazza, N. Y. C.
Richardson, Three—Maj., Galveston, Tex.
Ritter, Max, and Grace Foster—Nottingham, Eng., Dec. 27-1.
Roberts and Fulton—Washington, Spokane, Wash.
Roberts, R. A.—Fulton, Bklyn.
Roberts, Hayes and Roberts—Maj., Little Rock, Ark.
Robisch and Childers—Grand, Portland, Ore.
Rodgers and St. Clair—Maj., Evansville, Ind.
Roney, Pat, and Marion Bent—Temple, Detroit, Mich.
Rosaes, The—Metropolitan, Oklahoma City, Okla.
Rosa and Shaw—National, Steubenville, O.
Rosal, Countess, and Fred Paulo—Keith's, Phila.

(Continued on page 20.)

AMONG AGENTS AND PRODUCERS.

The Nybo Agency expect to have forty-five houses to offer time in soon, making a complement of twenty-three weeks. Joe Wood's return to this agency is expected at any time, and it is rumored many new houses will be brought into the Nybo time.

James and Murphy, of Columbus, O., have signed a lease giving them the management for three years of the new Broad Street Theatre, now in process of construction. This theatre will be booked by William Morris, Inc., and will seat about 1,200. The exterior will be of handsome appearance.

H. A. Du Louchet has been in New York consulting with Walter E. Perkins in regard to a farce which he will write for Mr. Perkins. The latter is now with Rice's Cinderella company, at the Carnegie Lyceum.

William Morris, Inc., booked a Christmas vaudeville bill at the Auditorium, Auburn, N. Y. Harry De Gue has been booked by the Morris office to appear at the Olympia, Paris, in September, 1910.

Ma Goss, the successful pantomime which has created so much of a sensation in London during the past few weeks, will be presented by William Morris at the American Music Hall week of Jan. 10.

The Four Kossers Brothers are organizing another hoop rolling act similar to their own and which will be controlled and booked by them as a sort of No. 2 company. Louis Pincus has booked the Three Yowzies over the Pantages Circuit beginning the week of Jan. 10.

Pat Casey has booked Keno and Morris over the Orpheum Circuit. They opened yesterday at Denver.

Harry Leyvitt, of the Nybo Agency, is to manage Creators' Band and will book the organization in vaudeville.

The Nybo Agency has secured the Loomis Opera House, at Waverly, N. Y. Claude Humphrey is to return to the Western Vaudeville Association. He has of late been associated with the Walter Keefe Agency.

William S. Hennessey was married recently to Harriet E. Fennstamacher, of Hasleton, Pa.

Bernice Howard and company are presenting a new playlet this season, entitled *The Slave*, described as an Oriental comedy. Miss Howard and her company are a headline attraction at present on the Interstate Circuit.

Maria Radcliff, lately with the Babes in Toyland company, will appear in vaudeville after Jan. 1.

Henry Arthur Jones' one act playlet, *The Knife*, had its premiere with Arthur Boucher and Violet Vanbrugh at the Palace, London, England, on Monday night, Dec. 20. From reports received the act, though a bit gruesome, made a hit. One critic, however, is reported to have "knifed" *The Knife* most severely.

Dope, a new one act playlet dealing with the sale of cocaine in New York, was scheduled to have its first production at the American Music Hall this week. It is by Joseph Medill Patterson of Chicago, and Hermann Lieb is seen in the leading role. It will be reviewed in next week's Mirror.

It is reported that Howard and North are negotiating with a legitimate manager with a view to being started in a comedy next season.

Stuart Barnes has a new act in preparation consisting of a new monologue and several new songs of the sort that he can sing.

It is rumored that John Slavin will shortly enter vaudeville with a new single act.

"Magnolia" is the name assumed by a man who was scheduled to open at the American Music Hall yesterday (Monday), doing an electrical novelty act. He claims to be able to pass 50,000 volts of electricity through his body, according to reports this act will be reviewed in next week's Mirror.

James and Sadie Leonard, Richard Anderson and company, who have scored such a phenomenal hit in their burlesque farcelet, *When Caesar Came*, have announced a new act entitled *Hamlet*. This is a travesty on Shakespeare's play and the cast includes Ophelia, Claudius, Horatio, Polonius, the Ghost and the Prince.

Kiernan, Walters and Kiernan, who are at present making a big hit over the Pantages Circuit in a *Boys' Cook*, by James Horan, have been re-engaged to fight over the circuit again with *The Taming of the Beast*, also by James Horan, in which they scored so big a hit in the West last season. Next season they will go into three act comedy written expressly for them by Mr. Horan.

Jack I. Myrie has joined hands with Art Knight and Billie Green and they will be known as the American Trio, producing a new twenty-five minute sketch, *College Days*, written for their use by John Adams. This act will be booked over the Gus Sun time.

NEW CINCINNATI HOUSE OPENS.

The new Orpheum Theatre located in the Walnut Hills District of Cincinnati, was opened with every day success on Sunday, Dec. 26. On the opening bill were the Divine Myrta, E. A. Roberts, Sophie Tucker, Frank Bush, Wilfred Clarke and company, Felix and Calie, Lawson and June, Musical Love, and Lamb's Maniline. A Philippine orchestra entertained the patrons as they entered the house. Harry Lanier is scheduled to be the headline attraction at the house this week, and William Morris' latest acquisition appears to be a coming success. Colonel Ike Martin is the local manager.

A NEW ACT IN BALTIMORE.

Howard Kyle, assisted by Frances Stevens, appeared in a new comedy playlet, from the pen of Ross Burton, entitled, *The Combination*, at the Maryland Theatre, Baltimore, last week. Helen, born and raised in New York, visits the country prior to the period of the rise of the certain and there marries Tom Carter. Together they come to New York, she engaging as a stenographer and he as bookkeeper in a broker's office. His salary being inadequate to enable him to gratify all Helen's desires for dress and amusement she is led to accept the attentions of her employer, and on the afternoon in question had received violets and an invitation to the opera for that evening. The opening scene discovers her at the phone unable to decide whether to accept or decline this invitation, considering that she had promised to go out that evening with Tom. The resourceful broker, however, reminds her that as it is the first of the month her husband will be busy getting up his accounts. This being the case she promises to let him know in a little while, but thinks she will arrange to go. At the juncture Tom enters, observes her confusion, likewise that she has a large package of money in her hand (some \$10,000 just received for account of her employer) and questions her as to her conversation. She finally admits its purpose and Tom thereupon delivers a sermon on the

wickedness of city life and New York in particular. Helen places the money in a safe and leaves to transact certain business. In a short time she returns to find the room darkened, the safe burglarized, the money taken and Tom in the act of endeavoring to escape. With a return of the lights an explanation ensues and an agreement to eschew the temptations of the metropolis and to resume the simplicity of bucolic life follows. As the curtain falls the doubtless disappointed broker is informed by phone that his invitation is respectfully declined.

HAROLD RUTLEDGE.

VAUDEVILLE JOTTINGS.

Martin Beck is scheduled to make a tour as far as the Coast in January, going West on business, as is usual with the manager of the Orpheum Circuit.

Pauline, the hypnotist, is laying off at present, though he still has about eight more weeks to play on the Morris Circuit. He is reported to have received offers of time on other circuits both here and abroad.

William Dillon is to take a few more weeks of rest, due to his ill health, it is said.

Fred Curtis has arrived in New York from Chicago, taking a desk in the Morris offices here.

Joe Vion is in advance of the Lauder road company, his place as manager of the American Music Hall, Newark, N. J. having been taken by his assistant, John McDermott.

It is reported that Frederick Bond and Fremont Benton are shortly to appear in a production.

Maud Allan is scheduled to present her *Salome* and other classic dances at Carnegie Hall on Jan. 20.

Irene Franklin and Bert Green are booked for twenty weeks on United time. They will open their tour at the Temple Theatre, Detroit, Mich., on Jan. 8.

Julian Klings has postponed his starting tour under the management of Al. H. Woods. He is to be a feature, after this week, with the Lauder co.

The American Music Hall has been partially renovated during the past week, new seats being placed on the orchestra floor and the lounge being removed. This has increased the capacity of the house by ninety seats.

Fields and Ward, it is said, are to return to America because they cannot secure the salary they demand from the British managers. They have been a big hit on the Harasford tour.

Frank Bacon, who came from San Francisco to play his sketch, *Truthful James*, opening at the Colonial Theatre, Lawrence, Mass., has been engaged by Cohen and Harris for *The Fortune Hunter*.

Owing to the illness of one of the Keaton family, they were obliged to cancel their time last week at Proctor's, Albany.

Miss Grace, the swimmer, who opened for Pantages in Spokane a week ago Sunday, closed the same day. Stage fright is the reason assigned.

Mrs. Emma Chase will join Denman Thompson in Josh Whitcomb Jan. 1, when Mr. Thompson's sketch begins its engagement at Keith's Theatre.

Fox Travers, formerly press representative of the Orpheum Theatre, Memphis, Tenn., has been promoted by Martin Beck to the position of manager of the Orpheum, Birmingham, Ala.

Mrs. Margaret Pasquon, wife of a former secretary of the Italian Embassy in Vienna, made her vaudeville debut at the Lincoln Square Arcade Hall on last Tuesday night, Dec. 21, assisted by Mrs. Alice Shaw, the whistler, and Leo Braun, pianist.

Peter Keogh, professionally known as Peter Kenyon, a member of the team of Kenyon and De Garmo, equilibristas, was found dead in his bed at his lodgings at 135 East Seventeenth Street, last Tuesday morning. He had become asphyxiated by illuminating gas. He and Miss De Garmo played Keith and Proctor's 125th Street Theatre week before last, and were to play an engagement in Jersey City last week. He is survived by a brother, The Goron, an attorney of this city. The Goron stated that the case was one of undoubted suicide. It is reported.

On Sunday afternoon, Dec. 19, sixteen deputy sheriffs, headed by Sheriff Dan Stein, prevented a vaudeville performance at the Grand Theatre, Akron, Ohio. The sunny side of Broadway co. The motion picture show, in that town were allowed to give performances unmolested.

What might have resulted in a fire panic at the Zancig's Theatre on Amsterdam Avenue was averted by Policeman Edward Larkin on last Monday evening, Dec. 20. Larkin smelled smoke, and instead of turning in an alarm, he climbed to an adjoining building and discovered the cause, a defective fuse, then called a fireman who extinguished the blaze. The performance went on as if nothing were wrong, and the fire hundred or more persons in the house knew nothing about it.

Lottie Williams returns to New York this week at the Bronx Theatre, where she will be seen in Edmund Day's one-act play, *On Stony Ground*. Her supporting co. includes James Grout. After her present engagement in this city Miss Williams is to tour the Western cities. She is booked solid for a year.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Many favorite vaudeville entertainers of past seasons were on the Majestic bill last week, and together they made up an excellent programme. Will Cressy and Blanche Dayne in Mr. Cressy's newest, *The Wyoming Whoop*, were as entertaining as ever. The playlet is original and clever, with plenty of wit and humor and not a little heart interest. The Russell Brothers got a reception from the audience and their act pleased all through. Edna Ann received a good deal of applause. The novel scene of *Blue Edwards' Night Birds* was fully appreciated. Fred Walton's toy soldier pantomime created its usual amount of laughter and admiration, and Eddie Leonard, the minstrel, got many encores with his wah-wah-wah arias. The new act which took its place among the hits was that of Mr. and Mrs. Jack McGreevey. It is a "rube" contribution, full of character and capital lines. "Senator" Frank Montrose was popular with his monologue and Mildred Morris in her comedietta.

The Fantastic Phantoms were among the hits on the bill at the American Music Hall. Jack Terry and Maud Lambert were strongly urged by the audience to return and extend their act. Mr. Terry's voice is excellent for vaudeville especially and he and Miss Lambert did their

types most cleverly. Binalde closed his short exhibition of violin playing with the usual loud applause, but did not return. Other popular acts were those of John C. Rice and Sally Cohen and Juliet, Nellie Wallace got much audible appreciation, but a good deal of her act was hardly understood. Paul Nicholson and Miss Norton played their light housekeeping act.

At the Majestic this week: Mlene Davis, Janet Priest, George Sutton, Madame Morcia Moretelli, Beatrice (Guendard), Raymond and Caverly, the Grady, Count De Buta, and Tossell and others.

American Music Hall: Joe Welch, Junie McGree, James J. Corbett, Wilton Brothers, Cordua and Maude, Diamond and Beatrice, Carl McCullough, and others.

The second or midnight, performance New Year's at the American Music Hall will begin at 11.30 p.m., with intermission about midnight. There will be an augmented orchestra on the stage and a ballet. Some toasts will be offered by well-known Chicagoans in the audience.

The Sullivan and Connelley vaudeville interests have secured the Marlowe and People's theatres and will book them. Charles Marvin retains an interest. George L. Shields, of Seattle, has arrived to manage the People's opening under the new management last Saturday and the Marlowe will open to-night. Senator O'Brien, of Chicago, is interested.

Mr. and Mrs. Julie Walters appeared in a new farce comedy act at the Julian last week, entitled *Yes, Yes, Yes*.

Jack Wyatt, who, with Mrs. Wyatt, is appearing with success in Hal Davis' sketch, *The Unexpected*, has started on a long Southern tour.

BOSTON.

Betty in Dreamland is the chief feature of the week at Keith's, with Kathleen Clifford as the chief feature and Arthur Hill playing the dog. This is the first presentation of the sketch. Little Betty continues another week and the other chief comedians are Frank Fogarty and Torelli's Circus.

Consul continues at the American Music Hall, and the Divines, a new aquatic novelty. Introduces Peter S. McNally, the local swimmer, in a new capacity. He is the brother of John J. McNally, the playwright, and Hugh P. McNally, formerly dramatic critic of the "Herald."

Follies of the Day is the combination at the Howard Athenaeum, and in the long house, also are the Lulu Benson Trio, Harris and Hillard, and others, a special feature being made of the Jeffries-Sharkey, Johnson-Burns light pictures.

Bobby Manchester's Crackerjacks are at the Gaiety, special features being made of La Belle Marie and the Pirochona Family.

The Merry Maidens are at the Columbia, and to supplement them they will have a night for wrestlers and one for amateurs, as usual.

The Manhattan Girls, at Austin and Stone's, have a New Year's bill, and an excellent variety programme alternates at Austin and Stone's.

Jan. 8 has been finally selected as the date for opening Waldron's Casino, the new burlesque house on Hanover Street. The first show will be Irwin's Majesties.

ST. LOUIS.

The Columbia headlined Helen Grantley and co. in *The Agitator*, an entertaining sketch. Chesterfield, a posing horse, in nearly a score of different shows, has a remarkably intelligent horse, and his trainer, Ross Royal, a patient artist. Clara Belle Jerome and her eight dancing "toddies"; Lew Wells, comedy saxophonist; Davey and Toney Moore in *The Hunching Tenderfoot*, the Avon Comedy Four in *The New School Teacher* and Julian and Iyer, symphonists, completed the bill.

The Grand topined Maud, the trained kicking mule; the Five Avocets, xylophonists; the Thalia Quartette; Lena Pantzer and Sam Mint, dancers; John Wells, sleight of hand performer; Berry, Bristol and co., and the McInnis Brothers finished up.

The Standard presented Abe Reynolds, Dave Ferguson, and John C. Hart in *Miss New York, Jr.*, a funny burlesque, in which Hart scored by singing "Gee, isn't it Warm To-night?" Carrie Thomas and Lilla Brennan dressed fetchingly.

Clarke's Runaways, with Jack Reid and his wife, Ella Reid Geibers, lead in *The Man from Mayo*. Patrick O'Toole was made funny by *Red Hot* and Pauline La Conda were good in impersonations.

CINCINNATI.

The second week of the new Orpheum is made notable by the engagement of Harry Lauder, the Scotch entertainer, who is attracting tremendous audiences. Others on the bill are Hallen and Fuller, Dora Pellittier, Mlle. Loretta and Dog, Morris and Morris, Shean and Warren, William Travers and co., and the Empire City Quartette.

The new Empress Theatre opens Monday, Dec. 27. It is located on Vine, near Ninth street, and has a seating capacity of 1600. The opening bill includes Dolan and Lenhar, the Mrs. Merry McGreevey, Mitchell and Kane, Mme. De Bassion, and Francisca.

The bill at the Auditorium is headed by Dora Thorne and co. Charles H. Waldron's Trocadero Burlesques is the bill for New Year's week at the Standard. Sam Devere's co. holds the boards at People's.

Annette Kellermann heads the bill at the Columbia, while others of importance are Mathews and Ashley, the Conroy-Lemire co., Five Mowatt, Schroder and Mulvey, Le Veon Cross co., James Cullen, and the Models of Jardins des Paris.

BALTIMORE.

Mile. Dazie heads the Maryland's bill in a pantomime tragedy called *L'Amour de l'Artiste*. Others on the bill are Saddle Cliff, Imro Fox, the Gully Family, the Ioleen Sisters, McIntire and Groves, Mabel Wayne, and the Tasmanian-Vanderbilt group of world-famous artists.

Weber and Rush's Parisian Widows are at the Gaiety. The vaudeville includes Margie Hilton, the Musical Bella, Ben Pierce, Niblo and Spencer, Hickman and Bentley, and Emily Miles. The Great Hastings Show will follow.

Morning Noon and Night is at the Monumental. In the co. are Telly Burns, Virginia Ware, Sid Braham and Walter Johnson. Next week, Cherry Blossoms.

WASHINGTON.

The bill at Chase's for the week commencing Dec. 27 presents John P. Wade and co. in the sketch playlet, *Mercy Shelby's Chicken Dinner*; the Five Friends in humorous comic comedy act with pony, donkey and dogs; Horace Wright and Rege Dietrich, operatic singers; Paul Quinn and Joe Mitchell in *The Lemon City Land Agent*; Louis Simon and Grace Gardner in *The New Coachman*; Lane and O'Donnell, lunatic tumblers, and Charles Lovenberg's Mu-

VAUDEVILLE.

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sical Six American Dancers. Next week's bill is headed by "Peter," the man monkey.

The Gaiety presents Phil Sheridan's *Marathon Girls* in Jack Burnett's burlesque, *A Run for Your Money*, presenting Frank Hayes and Anna Sims, Claire Evans and Charming, Bette Billy Weir Johnston, Hugo Angelo, Leo Pearl, Oscar T. Sidney, the Broadway Pony Ballet, Six Irish Colleen, and Ameen Hamad's Fifteen Arabian Whirlwinds. Next week, Parisian Widows.

At the Lyceum Theatre the attraction is *The Cherry Blossom Burlesques*, presenting the two-act musical comedy by John H. Perry. The Isle of Gasco Gano presenting the hobo comedian, John H. Perry, Billy Inman and co., and the Misses Carlisle, Perry, Leslie, Emmerson, and Heller, singers and dancers. Next week, *The Dackies*.

Manager Frank Weston, of the Majestic, presents new vaudeville features in *The Four English Belles*, Johnnie Fields, Jr., Hattie Lurad, and Mr. and Mrs. George Morrell.

INDIANAPOLIS.

At the Grand Dec. 20-25 Annette Kellermann, who is making her first appearance outside of the East, lived up to the glowing advance press notices, and presented an act that for grace and skill in her line could not be excelled. At the opening matinee 20 the audience suffered a keen disappointment when it was announced that Miss Kellermann could not give her diving act, as it was impossible to heat the water to the required temperature. She gave her diabolical exhibition, however. The balance of the bill was good. George Felix, Lydia Barry and Two Sisters, Olivetti Troubadours, La Petite Reuve were hits that were liberally applauded. Ferrell Brothers in a good bicycle act, introducing some skillful tricks. Matthews and Ashley in their fairly amusing sketch, *Held Up*; James H. Cullen with the same old songs and a few new ones, and Barnes and Crawford in *The Fakir* and the Prima Donna completed the bill.

At the Colonial the Empire City Quartette made the biggest kind of a hit, and was by far the best offering of a fair bill. The comedy work of Harry Cooper was really funny, and he made a decided individual hit. Hallen and Fuller in *A Lesson at Eleven P. M.* seemed to please. The Fort Troupe of Japanese jugglers introduced several novelties in an act of much merit. Bertie Fowler pleased. Ames and Corbett's novelty dances were well received. Al. Shean and Charles L. Warren, Pellittier and Messenger, and Morris and Morris completed the bill.

Empire, 20-25. The Big Review. Miss New York, Jr., 27-1. The Gaiety offered Bachman's Trained Lions, Margaret Newton and Homan, Dave Weston, the Norwoods.

At the Family were Jimmie Chalmers, Togo Brothers, the Two Foxes, Three Harris Brothers.

Sophie Tucker, who conceived the plan of singing at the different cafes and places in the city three times a day for four days last week during her engagement at the Colonial for the benefit of the Star Santa Claus Fund, made the fund richer by \$451.81 by her efforts. She was assisted by Violonisky, Felix and Calie, and part of the time by Willa Holt Wakedell, who were also on the Colonial bill.

Cecil Owen, manager of the Colonial, who was returning from a business trip New York, was a passenger on the Lake Shore train which collided with a shifting locomotive in Cleveland morning 18, and resulted in the death of five people. Mr. Owen was not injured, and arrived here afternoon of the same day, having been delayed four hours.

Mr. and Mrs. Louis Wesley, who have spent three weeks here with relatives since the closing of Mr. Wesley's Western vaudeville engagements, went to Fort Wayne, Ind., 23 to remain until after Christmas with Mrs. Wesley's sister, Mrs. Arthur Hall, and with Mr. Hall. From there they will return to New York, where Mr. Wesley and Mr. Barron will resume their work, opening in Trenton early in January.

PORTLAND, ORE.

The bill at the Orpheum Dec. 13-18 featured Alice Lloyd, the dainty English singer in character songs. Following came the McNaultons, the Brothers Permaine in *Nightingales Making Love*, Cross and Josephine in *Dying in Act*, La Rosa, Constant Arkansas, and Joe Gering. The headline act at the Grand 13-18 was that

of Delmore and Lee, athletes; Long and Cotton, Whitehead-Grierson, Wilson and Demondville, Jimmy Wall, Kathleen De Voie, Fred Bauer in illustrated ballad filled the bill.

At the Pantheon Theatre 18-19 the bill of offered consisted of the Florence Troupe, Four American Oppy Girls, Schroeder and Chappel, Bill and Bang, Howard and Lewis, Mills, Viscaya, and Leo White.

OMAHA.

The Creighton Orpheum still reports business excellent in spite of strong counter attractions. They had two headliners 20-25—namely, Fred Lindsey in his whip specialty and Bert Leslie and co. Others on the programme were: Spaulding and Rigney, Wynn and Lee, Ethel and Emma Hopkin, William Flanagan, Big City Quartette, 25-1: Valerie Bergers and co., Tussey Troubadours, Steinfeld and Mawell, Town Hall Minstrels, Charles and Charles, Violet King, Meyers and Rosa.

LOUISVILLE.

An unusually good bill was offered to the patrons of the Mary Anderson Dec. 19-25 as follows: Brindamour, the original fall breaker; Conroy, La Maire and co., Brahms's Quartette, the He Ann Duo, Marshall Montgomery, Cooke and Rother, Julia Freary, and Watson's Farmyard Circus, Business fine.

Al. Beeve's Big Beauty Show was the attraction at the Gayety for 19-25. Among the entertainers were: Charles Burke and co. in The Silver Moon, Burton and Jordan; Jeanne Lanford, Almida Fowler, Alice Jordan, Bessie Morris, May Powers, and Joe Mann. Business excellent.

An entertainment of unusual merit was given the patrons of the Buckingham in the Sam Devere Show. Matt Kennedy, the principal comedian appearing in a musical extravaganza entitled Judge McAdoo, was supported by a large co. of talented funmakers and some fifteen or twenty good looking show girls who were seen in chorus numbers. The Watermelon Trust, which is regarded as one of the best colored acts in vaudeville, the Delmo Troupe, comedy bar acrobats: Gibson and Hanner, and Wilbur Held were seen in the olio. Business fine.

MINNEAPOLIS.

At the Orpheum an unusually good holiday bill was headed by the playlet, Circumstantial Evidence, with Frederick Webber in the leading role. Other acts were Mary Norman, Seldon's Venus, Henry Gills, Fred Sorman, Les Mysosilla, and Kelly and Kent.

At the Unique Augustus Neville and co. in Oliver White's playlet, Politics and Petticoats, headed the list, while Wise Mike performed a like service at the Miles and co. comedy.

The Rose Hill English Folly co. held forth at the Gayety, while The California Girls frolicked in Minnesota snowstorms at the Dewey.

JERSEY CITY.

The Merry Maidens played a return date at the Bon Ton Theatre Dec. 18-19 to good business. This is one of the good shows on the Western Wheel, and the audiences were satisfied. Pauli Carney is the leading woman. The Washington Society Girls came 20-22 to excellent business, and gave a good show. Larry Smith and Mamie Champion and Harry Marks Stewart are the leaders, and they are good. The olio is one of the best. Polles of the Day (retiring) 23-25. Broadway Society Girls 27-30. Kentucky Belles 30-1.

The Hudson Theatre (Union Hill) offered a big hit 20-25 to excellent business. Appearing were: Annie Abbott, the magnet; the Hawaiian Sextette, J. Warren Keane, Louis Chevalier and co., Harry Hagen, Galloway, and Joe Hart's new act, Snapshots.

Following his usual custom at the Bon Ton Theatre all the employees were presented with turkeys 24 by Manager Thomas W. Dinkins.

Larry Smith and Mamie Champion, of The Washington Society Girls, have a clever sketch this season. They are hard workers and make good. Will H. Davis and James Hazzleton, of the same co., have a clever talking act.

William Daly, who has been property man at the Bon Ton for many seasons, is at last a father. A son arrived at his home recently, and he wants all his professional friends to know of it.

Harry Breen is a genuine hit at the Hudson Theatre (Union Hill).

Richard Wolf, stage-manager of the Bon Ton Theatre here, left 22 for Nashville, Tenn., where he is to superintend the first production of Paul Gilmore's Call of the North 25.

KANSAS CITY.

The Orpheum bill Dec. 19-25 contained two big headliners, either of which was entirely worthy of the honor. Valerie Bergers and co. in a playlet entitled The Sultan's Favorite, was one of these and scored heavily as she always does. The other was a charming little musical comedy act called The Country Club, presented by Jesse L. Lasky, which proved a big hit. Other turns included the Charles Abner Troupe, the Arlington Four, Carlin and Clark, Chassino, and Marseilles, all of whom pleased immensely.

At the Hippodrome the Reno Begar Family of Acrobats and Tight Wire performers, were the headliners of a pleasing list of attractions. Harry Rich in a flying trapeze act over the skating rink was another feature. Other vaudeville acts included Lee Ingram, Tom Attaway, and the Hippodrome Band in concert.

MILWAUKEE.

The Christmas bill at the Majestic was not quite up to the high standard set by the management for the past few weeks. Nevertheless as a whole it was an average good bill and had among its numbers several interesting acts. The headliner attraction was Madame Mauricia Morichini, prima donna of the Manhattan Grand Opera House, who sang several classical numbers which seemed to be a little above the audience. James Young and co., composed of Robert Strauss and Lorraine Osborne, appeared in a sketch entitled Wanted, a Sister, and which was well received. Mack and Walter in a comedy sketch, Carson and Willard, German comedians; Barry and Halvers, Fiddler and Shelton, the Metrodora, and the Seven Bonhairs completed the bill.

The bill at the Crystal was composed of Ward De Wolf, Rainbow Sisters, Panther Trio, Montague's cockatoos, and Gruett and Gruett.

Wine, Woman and Song was at the New Star 19-25.

The Behman Show was at the Gayety 19-25 and pleased.

PROVIDENCE.

The bill at Keith's Dec. 20-25 was a good one. The usual custom was carried out in regard to the special Christmas performance, at which

time a Christmas tree for the children is featured. Gifts in abundance were distributed to each child present, and the older ones too, joined into the spirit of the occasion. During the Thursday and Friday matinee Edward F. Albee entertained the boys of the Seckonauett School and the North End Boys' Club as guests. The boys also were presented with presents with Mr. Albee's compliments. Princess Rajah lead off with a series of remarkably graceful and clever dances. Following were J. F. Rice and Fred Nice, two clever laugh provokers; Blinn, Blinn and Blinn; Benjamin Chapin and co. followed their success of last season with the sketch, At the White House, and Andy Rice scored with a repertoire of Hebrew jokes. Others included Alcide Capitani, gymnast; the Lola Beeson Trio, J. Francis O'Reilly, and Rogers and Evans.

Drake and Moran co. led off at Bullock's Temple with one of the best acts seen at the house this year. Following were Morgan and Chester, German comedians; Needham and Woods, vocalists; Allaire, club jockey; Nellie Parker, impersonator, and Karl Lanz, dancer.

The scenic also presented a good bill in Russell and Welch, Ada Corbett, Major Doyle, and Master Edward Healy.

Large crowds of Christmas shoppers dropped into the Bijou and the Nickel, where they enjoyed pictures and illustrated songs characteristic of the Christmas-tide. Tom Gibson, Miss Leslie, and the Nickel Quartette contributed the illustrated songs.

COLUMBUS.

For Dec. 20-25, one of the best bills of the season was offered at Keith's. James and Sadie Leonard, and Stuart headed the bill. Both acts went big. The Exposition Four, Marcel and Boris, Eddie Mack and Dot Williams, Ray Cox, and Louis Marshall completed a big money's worth. The big surprise was in the act of Ray Cox, who has developed into a real headliner. Her act this year is a scream and her fun is the kind that goes over the footlights and stays there. Manager Prosser announces a big bill for New Year's week at the theatre. Most of the acts were not at all affected by the close proximity of Christmas.

SAN FRANCISCO.

The corner-stone for the American Music Hall to be erected by William Morris will be laid on Jan. 12, with William Morris and Harry Lauder, at the trowel. Walter Hoff Seely, the vice-president of the co., has had the whole matter in charge.

The bills for the vaudeville houses for week Dec. 12-19 were as follows:

The American: Frank Clark, Theo. Fouchon, trick cyclist; Panter four, acrobats; Theo. and Stacia Moore, Helen Beresford and co. in A New Woman, Steely and Edwards. The last named act scored heavily.

The Orpheum: Donald Bowles, in Gullity; The Klein Family, German comedy cyclists; Harry Fox and Millership sisters, Carl Nobel, the Scandinavian ventriloquist; Florence Rindley, in An Afternoon at Home; and Olenville, a violin and her Siberian Wolf Hounds Four Floods, acrobatic merrymakers, and last week of Eva Taylor and co. in Dreamboats.

The National: Carlotta, "dare-devil" cyclist; Sidney Dean and co. in Christmas on Blackwell Island; George H. Ward, Brothers Dan and Sensational European acrobats; Nellie Hurt, singing and dancing; Mr. and Mrs. W. W. O'Brien, Baker and Brown, minstrel musicians. The Wigwag: Crimmons and Gore, in What Are the Wild Waves Saying? McVernon Troupe, acrobats; Billy Clark, the man from Olenville; Bradler-Martin co. in Jessie, Jack and Jennie; W. C. Hoedler and assistant, comedy on bicycle; Ten Goddlessy Troupe, and Miss Santell, European eccentricities.

Pantages-Central: Captain Stonewall's Education; Sea Lion, W. S. Harris, and co. in A House Upside Down; Mann and Jurenda, harmony singers; Glen Burt, Hebrew comedian; Golden and Ardath, novelty athletes, and several other acts.

BUFFALO.

At Shea's 20-25 the following acts scored: Thos. J. Ryan-Richard co. Six Musical Noses, Hansch Ben Ali's Arabs, Wright and Dietrich, Dick Lynch, Evans and Lee, Malla and Bart, Milla, Chester.

Billie Ritchie with the Vanity Fair Burlesquers was the attraction at the Garden 20-25. Dave Marion with the Dreamland Burlesquers did a very good business at the Lafayette 20-25 and gave good performances.

SPOKANE.

Arturo Bernardi, protean artist; Una Clayton, supported by Francis Morey and Mona D. Ryan in a sketch, and Mr. and Mrs. Frederick Voelker, musical interlude, had things all to themselves at the Orpheum Theatre the week of Dec. 18. Others were the Charles T. Dagwell Sisters, Hopkins and Astell. Big business.

Grace, the Diving Myrma, headed the card at Pantages' in a diving and swimming act, which went well. Others were MacLean and Bryant, William and Blanche, the man from Olenville, Signor Golegno, W. D. Gilson, Big business.

Joe Bogann Troupe had the first place on the bill at the Washington, presenting their acrobatic act, which scored. Others: The Columbia Four, Al. W. Fremont and co., Emerald and Dapree, Probat, Big business.

Professor Hennings, De Rouda, Toby Stark, and Mabel H. K. Paulson were seen at the Empire. Big business.

Edward Holland presented his record of prison life, Behind the Bars at Sing Sing, at the Dreamland Theatre the week of Dec. 17.

DENVER.

The Christmas bills at the vaudeville houses were:

Majestic: Kitabangal Troupe of Japs, George Evers, Fagan and Byron, Capt. Nat Rosaler, May Nannary, Violette Curtis. Orpheum: Charles the First, George Bloom, and co., Martinetti and Givester, Arthur Whitelaw, Panita, the Kramers, Toasting Austins.

Pantages: Six Hoboes, Nina Nestor, Laughlin's Dogs, Deas, Reed and Deas, Benito.

MONTREAL.

Lasky's The Twentieth Century was the headliner at Bennett's and proved very pleasing. The Meredith Sisters scored in their songs, with special scenery and costumes. Lillian Tye, the Irish Girl; Four Rianos, Al. Carleton, J. C. Nugent, and Hanley and Jervis were other entertaining items.

The Brigadiers at the Royal provided an all round good entertainment. Besides the two burlesques there were a number of good acts in the olio. The Martelli Bicycle act, Grotta and Taylor in operatic selections, and Grace and

Amelia Baryett, whitewind dancers, being worthy of special mention. The Ulysses Society, magicians, and J. C. Henderson in illustrated songs are the features at the Lyric.

NEW ORLEANS.

For week of Dec. 20-25 the St. Charles Orpheum offered the following attractive programme: Joseph Hart's Bathing Girls, Anna Laughlin, Arthur Dunn and Marie Glasier, Nonette, Mabel Barline and co., Jimmy Lucas, Galvin and Platt, Mankin, and the kindredome. The bill at the American Music Hall for 19-25 consisted of Severin and co. in Out of the Industry; Rinaldos, hoop rollers and jugglers; Harry Johnson, comedian; Clayton Kennedy and Mattie Rooney, the Wilton Brothers, comedy acrobats; Carroll and Carroll, in dialogue, and the Ameriscope.

MOBILE, ALA.—Lyric (Gaston Neubrick, mgr.): Dec. 20-25: Tom Nawn and co., the Camille Trio, Patay Doyle, the Walhoun Bicycleists, Norton and Russell, and the Minnie Standish; good bill, to fair business.

MONTGOMERY, ALA.—Majestic (W. K. Couch, mgr.): Dec. 18-19: Good bill and business. La Deaux, Musical Randoms, Irene Lee, and Kandy Kinn, comedy Howard and co. L. T. Johnson, Howley and Leslie, Bush and Peyer.

JONESBORO, ARK.—Majestic (W. Mack, mgr.): Dec. 13-15: Downward and Downward, Great Skatellia, John Collins.

TEXARKANA, ARK.—Gem (O. H. Budd, mgr.): Dec. 13-15: Children and Children, James Cawley, Williams and Mayer, McDonald, Simpson, McMillan and Layman; very fair satisfaction; rather light business.

FT. SMITH, ARK.—Lyric (W. B. Russell, mgr.): Dec. 18-19: Young and Brooks, Anna Beckman, Farley and Prescott; poor bill and houses.

OAKLAND, CAL.—Orpheum (George Rhey, mgr.): Dec. 12-14: William H. Thompson and co., Quinlan and Macs, Tom Boley, Mae McCall, Ben Wade, Vittoria and Giorgetta, Katchen Lohmet, John B. Hymer and co.; very attractive bill, to capacity houses.

LA JUNTA, COLO.—Theatre (S. Dunkin, lessee and mgr.): Dec. 13-15: Leroy Sisters; fairly good. 16-18: Professor Roberts and Trained Hairs cancelled, sickness.

HARTFORD, CONN.—Poll's (S. E. Poll, prop.): Considering the proximity to Christmas, big attendance was the rule Dec. 20-25. The Right Palace Girls were the topliners, who danced well in pretty costumes; they were assisted by James Clemmons, Violet Black and co. in a laughable sketch. In the Subway was the special attraction. Lyron and Yocco in a refined musical act, Brown and Ayer in a piano-tune, interspersed with witty jabs; Hill, Cherry and Hill in excellent bicycle riding. Winfield Douglas and the Moscrop Sisters in good singing and dancing, and Bruce and Millington in clever hand punching and club swinging made up the bill.—Sceneic (H. O. Young, mgr.): Good business 21-25, attracted by an enjoyable bill consisting of La Mont's Cat, Dog and Monkey Circus; a try-out in vaudeville in which Major Smith and his band, skillfully and Mae Smith, a young well; a funny act by Jenkins and Overett, followed by interesting films.—Items: Manager Hanscomb, for two seasons manager at Poll's, has retired to look after his New England theatres. He made many friends here by his uniform courtesy, who wish him every success in his new undertaking. He will be succeeded by Oliver Edwards, a well-known advertising and newspaper writer of New Haven. Press Agent Garbis is in charge during the interim, when he transfers to Hartford to do the press work and manage the new Poll Theatre soon to open, and will also act in like capacity of the old house, which will be devoted entirely to pictures. In future it will be the policy of Mr. Poll to combine both press agent and manager into one position in all his theatres.

NEW BRITAIN, CONN.—Basswin Lyceum (T. Lynch, mgr.): Poll's Vaudeville Dec. 23 to packed house; an exceptionally good bill included Sig. Molasso's Paris By Night, Garteille Brothers, Kameralda, Dean and Price, Gillman and Murray, Ward, Clara and Ward, and the Morton-Jewell Troupe.—Sceneic (F. A. Kew, mgr.): 20-25: The Hemmings, the Brinkley, Brengh's Parisian Models, Jack Boyce, and Roberts' animals to good returns.—Ardel (Dunbar and Goldsmith, mgr.): Vaudeville, with Thomas Q. Westbrook and William Wood, to good returns.—Sceneic (Halabala and Co., mgr.): 20-25: Vaudeville and motion pictures to good returns.

STAMFORD, CONN.—Lyceum (A. Gerono, mgr.): Dec. 20-25: Murray Lane and His Dancing Dolls, Arthur Van and Madge Hughes, Tennis Duo, Maude DeNice, to fair business. 26-25: Murray Lane and His Dancing Dolls; Jennie Edwards, Three Royal Brothers, Sophie Berman.—Alhambra (Beacon Amusement Co., mgr.): 20-24: Clark and Bastilian, Roche and Hart, Tank, Lottie Whitcomb and Cerecia Ross, to good business.

WATERBURY, CONN.—Jacques (Y. Whitaker, mgr.): Dec. 20-25: Maurice Hanley, Ralph Lyon and co., Harry Linton and Anita Lawrence, Connelle Sisters, Lester and Kellett, Shields and Gals, Hayes and Raymond, Hilda Hawthorne; excellent entertainment to capacity.

NORWICH, CONN.—Beginning Christmas Day, the Broadway will once more try vaudeville and moving pictures at popular prices, under the joint management of Messrs. Shedy and Jackson.—Auditorium (Harry Shannon, mgr.): Dec. 20-25: Kelso, Leighton and co., Brown and Brown, Coulter Wilson, Joe Cole, Lillian Morrell.

NEW LONDON, CONN.—Lyceum (Walter T. Murphy, res. mgr.): Vaudeville season opened Dec. 25 with Franklin Ardell and co. Mackle and Walker, Princess Bonita; excellent business.

—New Orpheum (Bullock and Davis, mgr.): 20-22: Columbia Musical Four, the Mandys; to good business.—Empire (Moran Brothers, mgr.): 20-22: Brown and Brown, Stella Edwards, to good business. 23-25: Clark Brothers, a local acrobatic act.—Item: David Almy, formerly manager of the Bijou, is now operating the machine at the Orpheum.

WILMINGTON, DEL.—Garrick (W. L. Dockstater, mgr.): Dec. 20-25: Gordon, Eldrid and co., Kenny, McCaha and Platt, Stella Lee, Millard and Rogers co., Leferre and St. John, Houdin and Quinn, the Four Idians.—Grand (L. B. Cool, mgr.): 20-22: Juggling Duo, Billy Barry and Mildred Josephine Saxton, Hamilton and Bonco, Fred Rivenhall. 23-25: W. J. Curless and his trained roosters; Danny Symonds, Waldo and Heath, Kinnelle and Hostelle, Witbold and Harrington.

DECATUR, ILL.—Bijou (A. Skirfield, mgr.): Dec. 18-19: Gilroy, Hayes and Montgomery, Maxine Models, Pearce, Mason and Peters, Jolly Wild and co., Bert Colton,

AGENTS AND PRODUCERS

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UNA CLAYTON

Seattle, Dec. 20-25; Portland, 27-Jan. 1.

BERNYCE CHILDS

VAUDEVILLE Address Minnion

NILARION CEBALLOS ROSALIA

PHANTASTIC PHANTOMS in Vaudeville

MILDRED LOWELL

This week—Poll's, New Haven, Conn.

Schrimpa Sisters, Kamakichi Jap Troupe, Charles Marville, Musical Ice Pages, Stewart and Marshall; business very good.

GALSBURG, ILL.—Gaiety: Dec. 20-25: Wahlund and Tetzl, Ferguson and Ferguson, Milano and Alois, Charles Banks, Max Stearns; good houses; pleased.

ELGIN, ILL.—Star (Charles Prichett, local mgr.): Dec. 20-25: Six Mascots, Blount Brothers, E. S. Stevens; capacity business; excellent bill.—Lyric (Charles T. Smith, mgr.): 20-25: Henry Williams, Moore, Jones, Harry Barton, Florence Bernick, Professor Francis; excellent bill; fine business.

QUINCY, ILL.—Bijou (W. C. McConnell, mgr.): Dec. 18-20: Crane-Pinay co., Hickey Brothers, Margie's Manikin Actors, Great Samuelli, J. V. Mitchell; good business and bill. 20-25: Maxine Models, Becker and Mack, Victor Faust, Grace Orms.

PEORIA, ILL.—Main Street (E. C. Barroughs, mgr.): Dec. 20-24: Girard and Gardiner, Austin's Animal Circus, Charlie O'Leary, Daly and O'Brien, Anderson and Burt, Hughes Musical Trio, Bully and Hussey, and kindredome; one bill; big business.—Item: Thomas Gorman, Jr., formerly with Main Street Theatre, but now with the Temple Theatre, Grand Rapids, Mich., is home for the holidays.

AURORA, ILL.—Star (Frank Thielon, prop.): Dec. 19-19: The Six Mascots, Gladys Sears, Lee-Valeados, E. J. Stevens, Peirce and Budd, Douglas, Flint and co.; good bill and business.

TERRE HAUTE, IND.—Lyric (Jack Hooper, mgr.): Dec. 20-24: Mack Howard, Lee Barth, Three Westons, Gilroy, Haines and Montgomery.—Kindredome: Good bill; large crowds.—Varieties (Jack Hooper, mgr.): 20-24: Cavana, Olga Loraine, De Holte and Valors, Eckert and Berg; good bill; business big.

RICHMOND, IND.—Murray (O. G. Murray, mgr.): Dec. 13-14: Virginia Goodwin and Harry North, Buntin and Budd, Jeannette Dupree, Nick and Lydia Russell.

MUNCIE, IND.—Star (C. R. Andrews, mgr.): Dec. 20-25: George Muder, Arch City Trio, Brooks and Carlisle, Reif Brothers and Miss Murray.

EVANSVILLE, IND.—New Grand (Ferd Wastler, mgr.): Dec. 19-25: James Harrigan, Lillian Morimer, Schrowe and Mulvey, Walsh, Lynch and co. Musical Johnsons, Ruby Raymond.—Items: The orchestra is now composed of nine pieces, the piano being discontinued and two violins added.—Manager Edward Raymond, of the Majestic Theatre, announces the bookings of the William Morris attractions.

FT. DODGE, IA.—Maggie (J. Jolly Jones, mgr.): Dec. 21, 22: Billy Morris and the Sherwood Sisters.—Empire (Leo Burnstine, mgr.): 20-22: Hess, the Man of Mystery; invincible Trio.

DUQUETTE, IA.—Bijou (Jake Rosenthal, mgr.): Dec. 13-15: Lolo, Hughes Musical Trio, Burnham and Greenwood, Dale and O'Brien, the Reiderens; good attendance. 19-25: Fannie Mae, Melrose and Kennedy, Four Mullers, Lolo, Arthur Borella.

DODGE CITY, KAN.—Princess (W. T. Hale, mgr.): Dec. 13-15: Tinkle and Dado; pleased; good business.—Item: House recently changed hands, the present manager, Mr. Hale, having purchased from D. C. Moore.

PARSONS, KAN.—Lyric (Harry Mitchell, mgr.): Dec. 31: RePass and Wells, De Rosa Animals, William Herr, Bryan and Reid, Worth and Pierson, Dare Brothers. 20-25: Iona and Ryan, McDonald Sisters, Tallman and Tallman, McCall Trio. Item: A change in the programme commences this week, to do away with the single and have two double acts and give three reels of pictures instead of one.

SHEVEPORT, I.A.—Majestic (Ehrlich Brothers, mgr.): Dec. 12-18: Araki Troupe of Japs, McDonald Sisters, D'Armond and Miller, Gardner Lowell, Windrick and Waldron, Clara Dragneau, William and Mayer; best bill of the season: S. H. O. entire week.

AUGUSTA, ME.—Augusta Opera House (Thomas H. Cuddy, mgr.): Dec. 20-21: Aerial Wilsons, Marion and Dean. 20-25: Masculine Comedy, Cartelle Brothers. Theatre Comique (Henry Morrill, mgr.): Dec. 20-22: May MacDonaid, Emile Chevalier. 20-25: Musical Reviews.

BANGOR, ME.—Gaiety (Stephen Borgert, mgr.): Dec. 13-18: Marion and Dean, Hobson and Deland, Imperial Musical Trio, Aerial Wilsons, and Leona Guernsey. 20-25: Paul Stevens, Haines Brown, Niece and Lover, Ed Jordan and co., Alice Fatten, and Maceo Fantomine co. 27-31: Ethel May Shorey and co., W. W. and Stoll, Elmer and De Witt, Swan and O'Day, Great Dubois, and Castelle Brothers. Acken's (Ackens and Blood, mgrs.): 13-18: Skinner and Wood, Charles Nelson and co., Boutin and Tilton, and Victor Force Comedy Four. 20-25: Ascott and Edith, and Edna Dursant. 26-31: George Dean, Mead and Trow, and Rube Dickinson. Gem (R. W. Spear, mgr.): 13-18: Martin and Doyle, Dandy Dixie Trio, Carl Statter, and Jager and Kemp. 16-18: George W. Hussey and co., Lawrence, Robert McDonald, Warren and Walton. 20-22: Raymond and Elliott, John Martin, Three Bileys, and Lowe and Lowe. 23-25: Allen and Lee and the Bartelmans.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): Dec. 13-18: Another big week, the two headliners were John C. Rice and Sally Gordon and Juliet. The rest of the bill was very good, including Madame Louise's Monkeys, Delmore and Dorell, the Fazio Trio, Pankey and Cooke, Ed Gray; big business. 20-25: Ralph Johnson and co., Joe Welch, Cordua and Mand, Carl McCulloch, Fernandez May Musical Duo, Hensah and Miller, Edwin Decorsia co.

PITTSFIELD, MASS.—Empire (J. H. Tebbels, mgr.): Dec. 20-25: Three Nervous, Tom Barry and co., Brandon and Taylor, the Matthews, Shep, Camp Minstrels, Walter Conigler; pleasing fine business.

GLOUCESTER, MASS.—Olympia (E. O. Lord, mgr.): Dec. 13-18: Four Golden Graces, Brown and Brown, Coulter and Wilson, Arthur Beaurain and co., Aliken Brothers, Lizzie B. Raymond; pleasing fine business.

NORTHAMPTON, MASS.—Cook's (W. B. Cook, mgr.): Dec. 20-25: Clara Youngblood, Corson Sextette, Girls from the Golden West, Buck Freeman, to holiday audiences.

WORCESTER, MASS.—Poli's (J. O. Oddie, res. mgr.): An excellent bill Dec. 20-25, played to excellent business. Homer, Lund and co., Chalmers and Brown, Sally Family, Jones and Desly, Helma Brasts, Brooks and Jeanette, Frank Wilson.

HAVERHILL, MASS.—Orpheum (L. A. Mayer, mgr.): Dec. 13-18: Adam and Eve, Wood and Lawson, Mamie Harnish delighted big attendance. 16-18: Stephen Fitzpatrick and co., Leo and Chapman, Billy Kama, fine satisfaction; business large. 20-25: Three Pattons, Welsh and Mattland, John Bolan.

LOWELL, MASS.—Hawthay (John L. Shannon, mgr.): Dec. 20-25: Very good bill to good houses: Jester and Rogers, La Roy, Galletti's baboons, Mignonette Kolin, Jack Connelly and Aranza Webb, Lawrence and Edwards. Four Huntinas, "Fizdom". Toomey and Demars, mgrs.: 20-25: Allen, Delmain and Harold, Julie Herron, Travellette of Mexico; to good houses.

FALL RIVER, MASS.—Savoy (Sheedy and Cook, booking mgrs.; George S. Wiley, res. mgr.): A fair bill. Dec. 20-25, with Beatrice McClelland, Walter Shannon and William Brannell in More Ways than One as the feature. Others: Lasaro Trio, Four Stewart Sisters, Hallen and Hayes, Dumitrescu Troupe, Lora and Payne, Frank and Ethel Greene, Edward Kraft and Helen Myrtle; to large attendance.—Bloss (L. Ross, mgr.): Dec. 20-25: Franklin and co., Haverly and Barnes, Rowland, Little Big Four, Hammonds and Forrester, the Hassons, Virginia King, Joe Conroy; good attendance.—Premier (L. M. Ross, mgr.): 20-25: Premier Stock co., St. Jenks, Jack and Bertha Rich, Lester Kreiger, John Bohan, Earl and Bartlett; good attendance.

ANN ARBOR, MICH.—Majestic (Arthur Lane, mgr.): Dec. 20-25: A Night with the Poets, May Wallace, Al. Summers, Booth Trio, Four Musical Hodges, Fred Wyckoff, Byers and Herman, Hayes and Wynne; most satisfactory bill, breaking all records.

KALAMAZOO, MICH.—Majestic (H. W. Crull, mgr.): Dec. 20-25: Caron and Frum, Dunn-Francis co., World's Comedy Four, Blum, Bonn, Brer Trio.

JACKSON, MICH.—Bijou (W. S. Butterfield, mgr.): Dec. 12-18: Ray and Broche, Woods, Ralton and co., Mueller and Mueller, Van Avery, La Petite Adelaide, 16-18: Francis Bonn and co., Christie Sisters, Bottomley Troupe; business good. 19-22: Hayes and Wynne, Park Meyers and George Hermann, Four Musical Hodges. 23-25: Al. Summers, Booth Trio, May Wallace, and A Night with the Poets.

SAGINAW, MICH.—Jeffers (C. W. Porter, mgr.): Dec. 20-25: Gene Hughes Van Avery, Christie Sisters, Kinkadee and Girls, Mueller and Mueller; excellent bill and big business.—Bijou (W. A. Russo, mgr.): 20-25: Sherman-De Forrest and co., Princeton and Yale, Dave Lubin and co., Jennie Fletcher; good bill and business.

BATTLE CREEK, MICH.—New Bijou (U. A. Burnett, mgr.): Dec. 13-18: Ballard Opera co., Hal Merritt, Walton and Brandt, A. H. B. pictorial post cards; fair houses; fairly pleased.

DULUTH, MINN.—Theatre (J. L. Maltland, mgr.): Dec. 13-18: Seven Montrosses, Jim H. Rutherford, Elise Harvey, Musical Graces, Free Setters Quartette; pleasing fine business. 20-25: Lawrence Crane and co., Dolph and Gusie Lind, DeFaye Sisters, Lambert and Williams, Henry and Alice Carver-Taylor, Earl Morse.

WINONA, MINN.—Princess (Roessner and Mott, mgrs.): Dec. 20-25: Carmen and Roberts, Charles Hill, Four Cook Sisters.

BLOOM, MISS.—Dukates (Fred Abbley, mgr.): Dec. 13-18: Lannon Trio; fine S. H. O. 16-18: Mack and Burgess; very good; packed houses.—Items: Manager Abbley has been putting on after pieces each night since 13. These pieces are presented by the Vaudeville Stock Co., consisting of the vaudeville teams

and John Miller and Walter Hunt. They have been giving excellent performances, which have pleased the audiences very much. Walter Hunt and John Miller are two local boys. They are improving very remarkably in their work.

ST. JOSEPH, MO.—Pastage's (Harry Beaumont, mgr.): Dec. 19-25: Connel Jr., Varsity Four, the Carrolls, Warren and Brockway, Willis Trio, Frank Groh; unusually good bill; S. H. O.—Lyric (H. F. Spencer, mgr.): Dark.

COLUMBIA, MO.—Star (Victor and Wilson, mgrs.): Dec. 13-18: Jess and Dell, Wood and Fox, Mrs. Roy Woodard; good returns.—Theatre (S. G. Campbell, mgr.): 13-18: Baltheas Brothers, Voss and St. Clair, Bertha McAllister; satisfactory business.—Columbia: 13-18: Hube Waddell, Jack Styles, Willich, the Juggler; Dunstan and Leslie; excellent business.

BUTTE, MONT.—Majestic (W. J. Swartz, mgr.): Dec. 13-18: Bessie Valders and Her Pony Cyclists, Alfred Jackson, Miller and Macchi, and Feltch. 20-25: Herbert "The Frog," Bernard and Orth, Lora, Winifred Stewart, Matthews and Bannon.—Orpheum: Dark.—Empire (W. G. Lingerman, mgr.): 13-19: Laura Hubert and Male De Long, Quaver and Quaint, Leroy Beach, Ragini and Moynahan, Ed and Freda Giroux.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): A pleasing bill Dec. 13-18: Edna Patricia, Reed Brothers, Chasline, Garlin and Clark, Reynolds and Donegan, Hopkins Sisters, Cook and Stevens; good houses.

MONCTON, N. B.—Theatre (W. S. Davidson, mgr.): Dec. 13-18: Payton and Wilson feature; good business.

DOVER, N. H.—Clement (Frank E. Howe, mgr.): Dec. 13-18: Kip and Kippy, Laura Howe, J. Ethel Laws, Frank Merritt, Jack and Clara Root; pleasing good business.—Lyric (Dolan and Paul, mgrs.): 13-18: Tom Fleming, Fagan and Merriman, Rose Haskell, Binney and Chapman, Billy Adams; good bill and business.—Orpheum (D. A. Gallagher, mgr.): 13-18: Falke and King, Jack Smith, Frye and Allen, Edna Ford, Gaultier Sisters; pleasing capacity business.

NEW BRUNSWICK, N. J.—Opera House (Bijou Circuit Co., lessees; J. W. Husk, res. mgr.): Dec. 20-22: Ishakawa Japs, Alfred K. Hall, Rice and Walters, Anita Brown, Wilbur and Harrington. 23-25: The Brittons, George Brown, Joseph Howard and Gusie Linder, the McKennas, the Binkells.

TRENTON, N. J.—Trent (Montgomery Moore, mgr.): The Christmas week bill was one calculated to please all classes. Fannie Howland in The Eagle and the Girl made a decided sensation, while Captain Maximilien and Adeline's trained animals delighted the children. Others included Charles and Fanny Van, the Alpha Troupe, Eugene Adams, Jack Cotter and Ada Boulden, Three Musical Cottas, and Work and Over. Business as good as could be expected at this season.—State Street (Herman Wahn, mgr.): The bill 20-25 was a very attractive one, and drew good houses. Little Larry Owen and co., Billy Court, Three Singing Girls, and Joe Hart the first three days. Jerome and Hunter, Ovidiah Dardroll, Goldie Fulce, and the Garry Owen co. for the last three.—res: The Trent celebrated its state anniversary by presenting each of its patrons with a beautiful polished brass inkstand. The house was packed to the doors.

BAYONNE, N. J.—Bijou (Bert D. Howard, res. mgr.): Master Melville Hussey, a local favorite, headed the bill Dec. 20-25. Others: O'Brien, The Bill 20-25 was a very attractive one, and drew good houses. Little Larry Owen and co., Billy Court, Three Singing Girls, and Joe Hart the first three days. Jerome and Hunter, Ovidiah Dardroll, Goldie Fulce, and the Garry Owen co. for the last three.—res: The Trent celebrated its state anniversary by presenting each of its patrons with a beautiful polished brass inkstand. The house was packed to the doors.

KINGSTON, N. Y.—Star (H. H. McLean, mgr.): Dec. 20-22: Charles V. Anderson, Arnold and Gilmore; pleasing to capacity houses.

ELMIRA, N. Y.—Mossart (G. W. Middleton, mgr.): Dec. 20-25: Tschow's Performing Cats, Artusa, Three Nemes, Bachelor Club, Robert Kome, and Tanager and Gilbert; strong bill; good business.—Albino (H. H. McLean, mgr.): 20-25: Wallace and Harris, Ida Green, Pauline Weston, Gertie Cameron, Mabel Knight, William Moran and Max Bruno; good bill and business.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Grant, lessee; Con Schaefer, mgr.): Dec. 17-20: Knapp and Lintette, Mlle. Adolphe, the Hermans, Nelson and Perkins, Amelia Masetta, Altus Brothers, Frank Richardson, Jane Cooper and co., Nat Nolan, Ruth and Curtis, to large and greatly pleased audiences.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.): A good bill Dec. 20-25, including Flora Brown and Clara, and Wolfe Gilbert, Princess Chiquilla, and Frank Montgomery co., to excellent business.

JAMESTOWN, N. Y.—Lyric: Dec. 20-25: Good bill and business. Frank Rutledge and co., Geraldine McCanna co., Abbott-Clayne co., and Zeld Marston.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business showed no falling off week Dec. 20-25, and capacity audiences saw a good bill, comprising Willard Simps and co., the Lawlors, Sullivan and Paqueleena, Billy Farnon and Clark Sisters, Harlan Knight and co., R. Coto, Sam Dodge, Majestic (Emil Deiche, prop. and mgr.): 20-25: Vanderhulst and pictures drew large crowds.—Proctor's Annex (Guy A. Graves, mgr.): The latest motion picture films and songs entertained crowds.—Item: Owing to illness in the Keaton family, they did not appear at Proctor's this week.

ROCHESTER, N. Y.—Temple (J. H. Finn, mgr.): Dec. 20-25: Clayton White and Marie Stuart, Jack Wilson and co., Wolfe Gilbert, Ernest Troupe, Four Dunbars, Liane De Lyle, Warren, Lyon and Meyers; McIntyre and Groves. 27-31: Van Hens, Stuart Barnes, Bert Levy, Nellie V. Nichols.

WATERTOWN, N. Y.—Antique (Gilmore Amusement Co. prop.; E. Bruce Fraser, res. mgr.): Dec. 20-25: The Le Vardos, the Australian Trio; good bill; fine business.—Wonderland (Karl E. Willes, mgr.): 20-25: Carson, Dudley; pleasing; fine business.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): Dec. 20-25: Edward Davis and co., Gus Edwards, the Schons, and the Graces, Great Lester, Helms and Vidocz, Makereuko Troupe, Alpine Troupe, Thomas J. Demper; good business.—Crescent (John J. Breslin, mgr.): 20-25: Tenpence and Henry, McHugh and Carewe co., Lewis Gueratin, Semon Duo, Marr and Evans; satisfactory opening week.—Savoy (L. Desmond, mgr.): 20-25: The Belmas, Beverly and Blake, Fairchild Sisters, Miles and Marley; large houses.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): Dec. 16-17: Octavia Reed, Edward Estes, the McCreas, 20-22: Fred and Bea Leach, Liberty, the big act, Grosvenor, Henells; capacity business.—Orpheum (Charles P. Gilmore, mgr.): 16-18: The Australian Trio, 20-22: The Musical Schrikers, William Rowe.

HERKIMER, N. Y.—Grand (William Dongen, mgr.): Dec. 20-25: Three Golden

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EX. "THE CLEVELAND CIRCUIT"
Suits 525-526-527-528-529 Ketchikan Theater Bldg. 1492 Broadway, New York
WHY Does "Cleveland Circuit" of Theatres outnumber any two others combined?
ALL PARS, FAIRS, THEATRES, BOOKED BY CLEVELAND MAKE MONEY?
POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

Graces, Clara and Thropp, Curry and Riley, Freds Habel, big business.—Star (J. Conkling, mgr.): 20-25: Livingston Sisters, Maria and Pot, O'Rourke and O'Rourke, Rivers and Da Mon; big business.

GREENSBORO, N. C.—Bijou (W. H. Slater, mgr.): Dec. 13-18: Charles Lane, Sprague and McNeese, Grace Briggs, Powers and Wilson.

PORTSMOUTH, O.—Orpheum (Sun and Murray lessees; R. R. Russell, mgr.): Dec. 13-18: Bertha Thorne and co., Joe Ellis, Caylor and Jefferson, Mansfield Brothers. 16-18: Fred Lawrence and co., Hanson and Drew, Sully Duo, George Stevens; capacity business.—Majestic (Strauss and Frowine lessees; Floyd Lewis, mgr.): 13-18: McCormick and Wallace, Billy Sheets, Mason and Mason. 16-18: Cliff, Dean and co., John Arab, Two Leons; business very good.—Item: The Majestic Theatre commenced 25 to give continuous performance running from 7 to 11 p.m.

URBANA, O.—Lyric (Larry P. Ryan, mgr.): Dec. 16-18: The ventriloquist, Carmen, proved the best ever seen in this theatre. 20-22: Hazel Lynch, Fairchild and Van Buren; fair business. Willoughby and Glick's Wonderland; 20-22: Kane and Mack; drew well.

MARIETTA, O.—Star (Albert Wathe, mgr.): Dec. 13-18: Charles Burroughs and co. 16-18: The Morrisons and Devos and Mack; very good, to good houses.

STEUBENVILLE, O.—National (W. G. Hartsborn, mgr.): Dec. 20-25: The Belmonts, Helf, Clayton and Helf, the Newmans, George A. Hers, Frank Goldberg, the Webb Family, and Morris Golden pleased good business.—Palace (A. C. Irons, mgr.): Good bill 20-25: Sarah, the Queens, Jimmy Mack, and Dix and Dix; good returns.

ELYRIA, O.—Elyria Theatre (H. A. Dykeman, mgr.): Dec. 16-18: Gravity, Tudor Brothers, Helen Atwell, Freeman's Trained Goats; acts good; business fair. 20-22: David Livingston, co., Baum, pleasing bill, to poor business.—Electric (F. P. Durbin, mgr.): Minnell Brothers Minstrel 16-18; performance ordinary; jokes old; business poor. Minnell Brothers Musical Comedy co.; fair entertainment to poor business 20-22.

CAMBRIDGE, O.—Orpheum (Hammond Brothers, mgrs.): Dec. 20-25: LaFayette Sisters, George Jarvis, Earl Besse and co., Harland; business good.—Princeton (Taylor and Clark, mgrs.): 20-25: Kendall Brothers, Marie E. Colvin; others; business good.

MANSFIELD, O.—Orpheum (C. G. Dear-douff, mgr.): Dec. 20-25: Ollie Jackson, Charles Hughes, Jennings, Jewell and Harlow.

SPRINGFIELD, O.—New Sun (Sun Amusement Co., mgr.): Dec. 20-25: Stanley and Chambers, George McCann and co., Barons, Reming and co., Jeanette Dupree, Sunny South; pleasing very good audiences. 27-31: A Night with the Poets, Mary Ann Brown, Four Lubins, Mansfield Brothers, Charles Hughes.

ARDMORE, OKLA.—Opera House (John J. Murray, mgr.): Dec. 16-18: Hube Laney, Bonny Mac, McCarty and McDonald, Barons, ers.—Dreamland: 13-18: Smith and Darrel. 16-18: Waldo Whipple, Samuels and Chester.

READING, PA.—Orpheum (Wilmer and Vincent, mgrs.; Frank D. Hill, res. mgr.): Dec. 20-25: An excellent Christmas bill, to good business, headed by Charles Carlo's Lilliputian Circus. Other acts were Eddie Meyer and the Danie Girls, Mr. and Mrs. James B. McCann and co., and Kessler and Dunn.—Grand (Hels Circuit and N. Appell, mgrs.; C. G. Keeney, res. mgr.): Continued good bills and large audiences. 20-25: A high-class headliner in the Ohio Circuit, the "Siddons"; Siddons and Marie, Hattie Lard, the Morey Brothers. 23-25: The Ohio Quartette retained as a feature act, together with the Yoshimatas, Ollie La Monde, the Mantells.—Bijou (management S. Lubin Circuit; Frank M. Erickson, mgr.): 20-25: Bill quite up to standard and greeted by large audiences. Fisher and Fisher, K. Karson, Two Macs, Hilda Neilson.

PUNXSUTAWNEY, PA.—Star (J. W. Frazer, mgr.): Dec. 20-25: Lambert Trio, European musical artists; pleasing capacity. 23-25: Hannard and Kingsworth, comedians; good, to S. H. O.

ERIE, PA.—Colonial (Morris Circuit; G. B. Cummins, mgr.): Dec. 20-25: Eight Gondoliers, "A" Quartette, Gilmore, Le Moyne and Perry, Three Copelandas, Rogers and French, Marion Brown; capacity business; pleased.—Alpha Circuit: Surken and Foster, mgrs.: 20-25: Ned McKelvey, Leonard and Phillips, Bryant and Saville, Robert De Mont Trio, Beatrice Vance, Three Dolce Sisters; pleased; capacity business.

BUTLER, PA.—Lyric (W. Buhl, mgr.): Dec. 20-25: The Rhoades, the Toys, Three McKays, Eddie Gardner; excellent business.

POTTSVILLE, PA.—Slater (Harry Slater, prop.; J. Edgar Neal, mgr.): Dec. 20-25: The Chamorro, Willis and Angus, the Howards, Tom Queno, Little Ethel.

RENOVO, PA.—Family (Albright and McCarthy, mgrs. and props.): Dec. 13-18: Butler, Paul and Mortimer, J. W. Claiborne's Vacation Days; excellent, to crowded houses.

TYRONE, PA.—Bijou (Mack Schabell, mgr.): Dec. 16-18: Napoleon Derumont, Emmett and Lower, lighted, capacity houses. 20-25: The Nul, Vosper, Roland and Morris; strong bill; crowded houses.

HARRISBURG, PA.—Orpheum (C. Floyd Hopkins, res. mgr.): Dec. 20-25: Mr. and Mrs. Lew McCord, Lockwood and McCarthy, Mullen and Correll, Wheeler and Wood, Rea and Bouchie, Harry De Con, Bertha's Animals; attendance fair.—Hippodrome (A. L. Rountort and Co., Inc., mgrs.): White's Dancing Dolls, Great Howard, Dick Toot and co.; attendance good.

WILKES-BARRE, PA.—Nashitt (Harry A. Brown, mgr.): Dec. 20-25: De Armond, the Boleyns, George Alexander, Fitzgerald, Wayne and Melvin.

TAMAUQUA, PA.—Family (Chris Peterson, mgr.): Dec. 20-22: Harris and Hillard, Bender; good performance, to capacity.

OIL CITY, PA.—Orpheum (Fraser and McCulloch, owners): Dec. 20-25: Rhea, Billy

VAUDEVILLE.

Oakes, Luken's Lions, Frank Daly, Emmet and Lower, Boyd and Moran; fine business and satisfaction.

WARREN, PA.—The Woodard (J. D. Woodard, prop. and mgr.): Dec. 20-22: Three McCannas, Zeld Marston, Abbott-Clayne and co., Frank Rutledge and co. 23-25: Jim Louon, Ansel and Doran, Verona Trio, E. Warren Hatch and co.—Item: On account of the death of A. B. Nesmith, manager Woodard's father-in-law, the house remained closed 21, 22. Satisfactory bill and good attendance balance of week.

MEADVILLE, PA.—Lycum (C. E. Schatz, prop.; Frank Thomsen, mgr.): Dec. 20-25: Three McKees, Eddie Gardiner; very good bill.

SCRANTON, PA.—Poli (J. H. Docking, mgr.): An excellent bill 20-25, with The Futural Winner as a headliner, and McKay and Cantwell, Sibben's Felipe Beauties, Veron Verdi and Brother, May Kilmore and Irene Jermon, J. R. Gordon and A. J. Pichens and co., Lee Brothers and Allen; usual excellent business. 27-31: Boston Faddites (return), Gruber's Animals, Violet Black and co., Mr. Quick, Splink and Lynn, Clifford and Burke, Burns and Fulton.—Wonder (F. J. Herman, mgr.): 20-25: Clio and Rochelle, Alice Brisson, Nelesco; bill and business excellent.—Orpheum (Fred Hummer, mgr.): 20-25: Pauline Smith, Mackey and Hobbin, William Donohue and Matilda Hummer; bill and business good.—Hippodrome (Dave Cohen, mgr.): 20-25: Rose Felmar, Joe Daley, Laura Melendrie and Hiram Hoover; bill and business excellent.—Wonderland (H. G. Ward, mgr.): 20-25: Ray Bailey, Aken, bill and business good.—Columbia (G. Nelson, mgr.): The Kentucky Belles in The Girl from Albany and A Texas Desperado 20-22; co. and business excellent; Frank Graham and Edith Randall were featured. Graham and Randall in The Gay Old Boy scored. Cozy Corner Girls 20-25; co. and business excellent; Ricky W. Craig, Anna Yale, and Belle Hunter were featured. Room 6 and From Broadway to Atlantic City merit mention. Miner's Americans 27-29. Jolly Girls 30-1.

JOHNSTOWN, PA.—Majestic (M. J. Boyle, mgr.): Dec. 20-25: Lanton, Locher and co., Daugherty and Harlow, McLean and Levering, Phil Slaters, Carlisle's Lewla, Krumpholtz and Tom, Sandford and Darlington, Potts Brothers and co.; splendid bill; business affected by Christmas.—Globe (J. G. Foley, mgr.): 20-25: O'Neill Trio, Musical Woods, Clyde McLean, Stirling and Lancaster; fine offering; business uniformly good.

DU BOIS, PA.—Star (H. O. Bailey, mgr.): Dec. 13-18: Mark Cobden, Bay and Baldwin, Rametta and Lyman, Ellis Graves; to good business.

TARENTUM, PA.—New Star (J. B. Boyd, mgr.): Dec. 13-15: Davis Imperials, Rajan, 16-18: Violet Gleason, Bryant, Carmer and Bryant, Satisfaction, to good houses.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, owner and mgr.): Dec. 20-25: Pique, Kille and his bag punching dogs, Krumpholtz and Job, Keit and Demont, Wang Doodle Comedy Four, Webster Cullison and Lucie K. Villa and co.; to good sized and appreciative audiences.

NEWPORT, R. I.—Opera House (Ellis B. Holmes, res. mgr.): Dec. 20-25: Colton and Darrow, Dolly Burton's dogs, La Rose Brothers, Niles and Raymond; capacity business.

COLUMBIA, S. C.—Grand (Carl Davenport, mgr.): Dec. 20-25: King and Mason, Wheeler and Conley, Al. Allen, Cole and Cole, Baydell Duo; good, to fair business.

STOUX FALLS, S. D.—Majestic (A. G. Hognanson, mgr.): Dec. 20-25: Edward de Corais, supported by Helen Le Sage and Jack (army), in Excel Jasi; Sprimster and Vance, the Ossels; excellent business; pleased.

CHATTANOOGA, TENN.—Aldrome (W. S. Albert, mgr.): Dec. 13-18: Horace Webb and co., Karl Hewitt and co., Leo Piller, and Thud and Odum; pleased good business. 20-25: La Zou and La Zou co., Abbott and Minthorne, Worthley, Henry Little, Mann and Frank, Gladys Middleton.

MEMPHIS, TENN.—Orpheum: 20-25: Hyams and McIntyre, Maurice Freeman and co., Cunningham and Marion, Sisters Keos, Sig. Luciano Luca, the Piquays, Four Dancing Bugs.

EL PASO, TEX.—Majestic (Frank Rich, mgr.): Dec. 12-19: Vaudeville to capacity business.

WAXAHACHIE, TEX.—Majestic (W. B. Baughman, mgr.): Dec. 13-19: Teed and Lasse, Perry and Lannon, Lingard and Walker; good business. 20-25: John and Alice McDowell, Glauas and Radcliffe.

SAN ANTONIO, TEX.—Royal (Lloyd Spencer, mgr.): Dec. 12-18: Bill fair; good business. Levine Brachard Trio, Harry Kilday, Perry and Gannon, Teed and Lasse.—Star (Wyler and Kennedy, mgrs.): Splendid business 12-18 with Croo, Hanvey and Baylies, Billy Mann.—Happy Hour (T. S. Mills, mgr.): 12-18: Did not do so well with following bill: Frank, Joe and Sylvia Cassad, Dacey and Chase.

PALESTINE, TEX.—Lyric (Tim O'Connell, mgr.): Dec. 13-18: Belows and penny lows, Gross and Jackson pleased good business.

SALT LAKE CITY, UTAH.—Orpheum: The Great Calceido, Hal Godfrey and co., General Ed. La Vine, Kemp, Walsh and Melrose, Williams and Tucker, Perry and White, Leo Miller and co. The latter is a Salt Lake act, entitled, A Midnight Intruder, and proved very satisfactory. Annie McNaughton was especially delightful. Hal Godfrey and co. were popular, and close to headliners. Business practically to capacity.—Mission Theatre (Sullivan and Conside vaudeville): 15-20: Will Hostler's Hunch of Kild, Edith Haney, Killion and Moore, Howard, Missmer and co., McLauren and Carson, Barney Williams, and the moving picture, Nero, or the Burning of Rome. Business good.

PETERSBURG, VA.—Lyric (Charles O. Moss, mgr.): Dec. 13-18: Alfus Brothers, the Warwick; large and well pleased business.

RICHMOND, VA.—Colonial (R. P. Lyons, mgr.): Dec. 20-25: Perry Stevens and Greta Hill; Hae Handy co. and Harvey and Katherine Mitchell, pleasing a big week's business.

EVERETT, WASH.—St. James (James Lafraniere and Son, mgrs.): Dec. 6-11: Parks

WHAT THE
DRAMATIC
CRITICS OF
PHILADELPHIA
SAY OF

THE STRONGER CLAIM

By GEORGE D. PARKER

PRODUCED
BY THE
ORPHEUM
PLAYERS
AT THE
CHESTNUT ST.
THEATRE
DEC. 20

BULLETIN: "The play is well constructed, with a skillful unfolding of plot as regards suspense and force of climax, the dialogue being natural and the situations, for the most part, plausible and free from straining after the effect. Mr. Parker, in fact, seems to have produced a genuine success."

TELEGRAPH: "Professional reviewers of plays found much to commend in Mr. Parker's footlight enterprise, and what they said in its praise was warranted by the strength and appeal of the plot, the continuity of the dramatic narrative and the naturalness of the dialogue."

TIMES: "'The Stronger Claim' will take its place among the meritorious plays of the season. There is not a dull or uninteresting moment in the three acts of Mr. Parker's play. It holds an audience, and when a play does that it is pretty sure to succeed. Mr. Parker is to be congratulated on having written such an interesting play which is sure to be heard from in a much broader field."

INQUIRER: "'The Stronger Claim' is an intensely dramatic and always interesting study of modern life. Its basic material is the familiar triangle, but the treatment is refreshingly novel. The story is well told and moves rapidly. There are no divergences. The characters are skillfully drawn and the lines are crisp and breezy. Too many plays from the pens of those actively engaged in the work of the stage seem to lack purpose, in that sincerity and common sense are sacrificed for momentary effect. Such a temptation, however, is avoided by Mr. Parker, and the result is a deeply moving play."

NORTH AMERICAN: "'The Stronger Claim' is a play that holds the attention, for the unraveling of effective melodramatic narrative, almost from the rising of the first to the fall of the final curtain."

PRESS: "Its dialogue is of superior quality, and there is not a single situation which is forced or stagey. If Mr. Parker has erred it is on the side of restraint in the treatment of his dramatic plot. Mr. Parker shows that he has capacity as a

playwright, which places him among the small band of American dramatists whose work is deserving of serious consideration."

ITEM: "For an initial effort, it is indeed remarkable that Mr. Parker should have wrought such finish, smoothness and well directed action. The relative treatment of the beginning, middle and ending displayed the skill and ingenuity of the author. The invention of the plot was admirable, and the cementing of the under plot the accomplishment of skillful work. The dialogue is natural, and at times epigrammatic, while here and there dash bright sparks of incisive wit, which fully supplies the comedy element. Nothing could be finer than the discursive last act, where between Ann Bruce and her lover, Brian Desmond, there comes an explanation, a lifting out of the depths from all the sad misadventure of the previous incidents. The dialogue carried the points steadily and without fault to a complete and most satisfactory ending."

RECORD: "Parker has provided sufficient plot for his drama, and the story is worked out consistently and logically."

BULLETIN: "'The Stronger Claim' is an excellent play, written with an appreciation of situation and climax, a potent appeal to the emotions, a judicious introduction of appropriate comedy, and well sustained interest."

PUBLIC LEDGER: "'The Stronger Claim,' by George Parker, presented yesterday for the first time on any stage by the Orpheum Players at the Chestnut Street Theatre, draws the strength it undeniably possesses from the modernized brand of melodrama which is its root, and which many authorities on dramatic art denominate the 'backbone of every play worthy of the name'; from characterizations which are in the main discriminately limited; from the skill with which the situations are dovetailed, and from the welcome smoothness and naturalism of its dialogue."

STAR: "'The Stronger Claim' is an unqualified hit—the greatest ever achieved by a play which had its birth in Philadelphia."

THE STRONGER CLAIM will be retained another week (till Jan. 1, 1910) at the Chestnut Street Theatre, Philadelphia. The play is in the market, and managers are invited to witness the performance. Address

MISS ALICE KAUSER, Agent for the Play
1402 Broadway, New York

and Mayfield, Mantell's Mystic Maids, Bayley Baucher, Flood and Hayes, Sherer and Newkirk; good business. 13-18: Ingalls, Duffield and Ingalls, Long and West, Bayley Baucher. 14-19: Mismo, Moore and St. Clair; first-class business.

HUNTINGTON, W. VA.—Hippodrome (I. N. Huntington, mgr.): Dec. 13-18: Hanson and Drew, Bully Duo, Fred Lawrence and co., Bert Melburn, Joe Ellis, Gaylor and Jefferson, Mansfield Brothers, Bertha Thorne and co.; packed houses.

CHARLESTON, W. VA.—The Hipp (C. H. Long, mgr.): Dec. 20-25: Caylor and Jefferson, Beltrah and Beltrah, Joe Ellis, Bertha Thorne and co.; pleased; capacity.

EAU CLAIRE, WIS.—Orpheum (E. L. Dowling, mgr.): Dec. 20-25: Della Watson, Hines-Kimball Troupe, Allen and Arnold, Dan Roby, Gerald Carden; pleasing full houses. Unique: 20-25: Two Colemans, Mr. Berah; to good business.

RACINE, WIS.—Bijou (P. B. Stafford, mgr.): Dec. 20-25: Donita and Five Eskimo Girls, Three Rivards, Frank Waddell, the Povelers, Eugene Berreault; capacity business. Item: Christmas morning at the Bijou the annual entertainment and Christmas tree and all the good things that go with it.

CHEYENNE, WYO.—Atlas (Thomas Heaney, prop. and mgr.): Dec. 13-18: Jenkins and Price, Signor Malcolm, George Lander, Ernest Brinkman, Four Stagpoles, Mosselle Economic and co.; good to big business. 20-25: Marion and Nial, Dixie Trio, Imogene Bennett, Blantonette and Newman, Salbini and Grovini, Johnnie Hughes.

Correspondence

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): Mrs. Leslie Carter in Vasta Herne Dec. 13; poor play; well presented by capable co.; large business. The Golden Girl 16; good co.; satisfied good house. Al. H. Wilson in Metz in Ireland 17; 18 pleased large houses. The Flower of the Ranch 20. Black Patti 21. Cohan and Harris' Minstrels 22. Kyrie Bellw in The Builder of Bridges 23. The Red Mill 25. The Isle of Spice 27.—61. JOU (M. L. Remon, mgr.): The Squaw Man 13-18; large and satisfied houses all week. Ward and Vokes in The Promoters 20-25. Checkers 27-1.

MONTGOMERY.—GRAND (W. A. Mattheis, mgr.): Cohan and Harris' Minstrels Dec. 14; excellent. Big business. Al. Wilson in Metz in Ireland 15; good performance; fair business. Mrs. Leslie Carter in Vasta Herne 16; very good; big house. Kyrie Bellw 21. Flower of the Ranch 22. Isle of Spice 24. George Sidney 25.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Mrs. Leslie Carter in Vasta Herne Dec. 14; good co.; 10 fair business. Kyrie Bellw in The Builder of Bridges 20; excellent cast; delighted large audience. Parsifal 21, 22, pleased fair business. The Flower of the Ranch 23. Isle of Spice 25; special matinee.

SELMA.—ACADEMY (William Wilby, mgr.): Mrs. Leslie Carter Dec. 15; excellent performance; delighted fair business. Al. H. Wilson 16; good co. and business. Golden Girl 23. Polly of the Circus 24. Black Patti 27. Isle of Spice 28.

TUSCALOOSA.—AUDITORIUM (John G. Brady, mgr.): Parsifal Dec. 15; light house; poor co. Flower of the Ranch 21; fair business; fair satisfaction; Jesse Harris scored hit. Black Patti 22. Polly of the Circus 27. Isle of Spice 28. Red Mill 31.

DEMOPOLIS.—BRASWELL (N. T. Braswell, mgr.): Black Patti Dec. 25.

ARIZONA.

PHOENIX.—ELKS' (George Kirkland, mgr.): David Wardell in The Music Master Dec. 16; excellent; S. R. O.; given great applause.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): The Gingerbread Man Dec. 13; fine production; good business. The Merry Widow 14 delighted a large audience. Rose Stahl in The Chorus Lady 16; excellent co.; good house. McFadden's Flats 17; poor co.; fair business. Mrs. Fluke in Salvation Nell 20. The Vendetta 23. The Cat and the Fiddle 24. Time, the Place and the Girl and Paid in Full later.

LITTLE ROCK.—CAPITAL (John P. Baird, mgr.): Gingerbread Man Dec. 14; excellent performance; to light business. McFadden's Flats 16; poor performance and business. Rose Stahl 17; excellent performance; to S. R. O. Mrs. Fluke in Salvation Nell 18; excellent performance; to S. R. O. Robert Mantell 27-29. Servant in the House 31. The Time, the Place and the Girl 1. Mrs. Leslie Carter 3. Paul Gilmore 4.

JONESBORO.—EMPIRE (W. W. Hetherington, mgr.): Graustark Dec. 13 pleased good business. Harry Beresford in Who's Your Friend? 15 delighted fair business. Servant in the House 27. The Bachelor 1. The Cat and the Fiddle 5. A Breezy Time 8. Lyman Twins 13. The Man on the Box 19. Human Hearts 24. Lena Rivers 26.

TEXARKANA.—GRAND (Clarence Greenblatt, local mgr.): Rose Stahl in The Chorus Lady Dec. 15; one of the best attractions this season; good business. The Gingerbread Man 16; very fine performance; fine house. Cat and the Fiddle 22. Human Hearts 25. Time, the Place and the Girl 29. Paid in Full 31. Polly of the Circus 1.

FORT SMITH.—GRAND (C. H. Lick, mgr.): Fulton Stock co. Dec. 13-17 in The Ranger to light business. Charles B. Hanford in Taming of the Shrew and An American Lord 18; good performances to fair houses. Fulton Stock co. 20-25 opens in The Crisis.

FINE BLUFF.—ELKS' (C. E. Philpot, mgr.): Harry Beresford Dec. 13 delighted a small audience. Gingerbread Man 15; good performance and business. Cat and the Fiddle 23. Servant in the House 27, 28. The Time, the Place and the Girl 31.

OSCEOLA.—MERCANTILE OPERA HOUSE (V. J. Andre, mgr.): Dark.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): George Cohan in The Yankee Prince Dec. 13, 14 to S. R. O.; fine co.; good music; plenty of snap and snuff. Wright Loraine in The Shepherd King 20-25. Frital Scheff 29.—LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented The Judge and the Jury 13-19; fine production by Harry B. Cottrell and O. Morosco; house well filled; everybody pleased. The County Fair 20-25.—ITEM: Fritz Krewler gave a concert at the Liberty 17 to large attendance; great artist.—The Warrens of Virginia and Brewster's Millions will be early productions at the Liberty.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.): The Three Twins Dec. 10 pleased good house. The Top of the World 20.—LEONARD'S UNIQUE THEATRE: The Man from Home 19 pleased enthusiastic house.

CHICO.—MAJESTIC (C. A. Brasler, mgr.): Forty-five Minutes from Broadway pleased a fair house Dec. 16. Commencement Days 31.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): The Girl Question 4 pleased good house, although co. not up to standard of previous visits. The Jeffersons in The Harlequin 5 cancelled. Top of the World with Bailey and Austin, 14 pleased excellent business. Louis James in Henry VIII 31. Traveling Salesman 4. Little Johnny Jones 13. The Time, the Place and the Girl 19.—ITEM: W. F. Stephens, who has creditably filled the office of manager since the Summer of 1901, leaves 1 for California. The vacancy will be filled by William Boomer.

LA JUNTA.—THEATRE (S. Dunkin, mgr.): Louis James in Henry VIII Dec. 17; good; to poor business.—ITEM: Elks' Fair took the crowd.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Moving pictures Dec. 8-10 pleased fair houses.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Elsie Janis, chic and winsome, with pretty songs and decidedly clever imitations, surrounded by a large chorus, well balanced and full of dash, all in good voice, delighted three representative capacity houses Dec. 17, 18 with the bright and tuneful Co-Ed. The applause and laughter were constant. Miss Janis was suffering from a severe cold, but aside from a slight hoarseness her ailment was not perceptible. Arthur Stanford, a former Hunter-Bradford Stock favorite, played the hero part with his accustomed sincerity and was given a hearty reception. The co. took the accustomed Christmas holiday and will resume their tour after that date. Miss Janis left for Florida immediately after the Saturday performance. The theatre remained dark until 24, when Frances Starr will appear in The Eastward Way, which had its opening here, followed by Tom Wise in The Gentleman from Mississippi. Otis Skinner 27, 28. Fluke O'Hara 29, 30. Mabel Tallaferra in Springtime 31.—HARTFORD (H. H. Jen-

sings, mgr.): Clyde Fitch's last play, The City, for four performances 17, 18, held good sized audiences in close attention and the climax of the second act aroused them to an intensity that called for eight curtain. The action is fast, the scenes are many, but not one uninteresting sentence is spoken. The co. was of superior calibre. Walter Hampton was convincing and earnest as the hero. Tully Marshall depicted the degenerate, full of fire and revenge, making the character easily the star part. Eva Vincent was the kindly mother. Lucile Watson, Mary Nash, and Helen Holmes made up the rest of the family in interest. George Howell as the man about town portrayed a unique part. The play was finely mounted. John Mason in The Witching Hour 25. Yale Dramatic Association.—ITEM: Former Manager Louis Kilby of Pull's has been appointed manager to succeed T. J. Lynch at the Huswiny Locom. New Britain.—Bruce Edwards, who graduated from the city and dramatic desk of the Hartford "Evening Post" and is now "first lieutenant" of the C. B. Dillingham force, came up Saturday to arrange the detail of the "lay off" of the Maine Janis co.—The Beefsteak Club, well known and popular with many of the profession who have often been entertained by it and made it their headquarters when playing here, will move to new and handsome quarters 20, when ceremony appropriate to the organization and occasion will occur. A. DUMONT.

NEW BRITAIN.—RUSWILL LUCUM (T. J. Lynch, mgr.): Moving pictures and illustrated songs Dec. 19 to immense business. The Commanding Officer 25; good advance sale. The Man on the Box with Wilmar Water, 28.—ITEM: T. J. Lynch, who was elected president of the National Baseball Association, has engaged Louis E. Kilby to look after his theatre interests here. Mr. Kilby has been associated with Klaw and Erlanger; H. H. Jennings, manager of the Hartford Opera House, and Pull's Theatre, also of Hartford.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Sousa's Band Dec. 19 drew a large and delighted audience; there is only one Sousa, and his concerts never fail to give best of satisfaction; the programme was a fine one and several fine soloists assisted. Israel 25 cancelled.

WATERBURY.—POLI'S (Harry Parsons, mgr.): St. Elmo Dec. 16 attracted a fair sized audience. Sousa's Band gave two performances 21 to the capacity of the house. Otis Skinner in Your Humble Servant 25. A Broken Idol 30.

STANFORD.—ALHAMBRA (Seamus Amusement Co., mgr.): Dark Dec. 14-23. John Mason in The Witching Hour 25.—FAMILY (Herbert and Bloom, mgr.): Dark 20-23.

WILLMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): A Night in Myrtle Land Dec. 24, 25. A Broken Idol 30.

MERIDEN.—POLI'S (A. E. Calver, mgr.): Paris by Night Dec. 20-23.

FLORIDA.

JACKSONVILLE.—DUVAL (W. J. Deitcher, mgr.): The Servant in the House Dec. 18; played to excellent business and pleased every one. Red Mill 19; fair business. Jacksonville Choral Society Concert 30. W. J. Bryan lecture 22. House of a Thousand Candles 23. Royal Chef 24. Cohan's Minstrels 25.—ORPHEUM (Berbridge and Wells, mgr.):

Wayne Musical co. closed a very successful two weeks engagement 20. The Glass Stock co. in Pa. 21-22.

ST. AUGUSTINE.—JEFFERSON (A. M. Taylor, mgr.): The Golden Girl Dec. 8; good house; excellent performance. Isle of Spice 14; good house; excellent performance. House of a Thousand Candles 21. 22. Coburn's Greater Minstrels 22. Royal Chef 25. —ITEM: Amateur performance, the trial scene from The Merchant of Venice, presented under the direction of A. M. Taylor, preceded by a grand musicale, at St. Joseph's Academy Auditorium, 9; good house and excellent performance. Amateur nights 10, 17; packed houses.

PENNSYLVANIA.—OPERA HOUSE (John M. Coe, mgr.): Lou Streeter in Meadow Brook Farm Dec. 15 to very good business. Mrs. Leslie Carter in Vasta Herne 17 to one of the largest houses of the season; audience well pleased. Parsifal 25, two performances.

GEORGIA.

ALBANY.—RAWLINS (A. C. and L. E. Gortalsky, mgrs.): Coburn's Minstrels Nov. 18 to capacity; well received. The Climax 22; full capacity; delighted; well presented. The Flower of the Ranch Dec. 9; very good business; fair performance. The Isle of Spice 21. The Royal Chef 22. A Knight for a Day 23. House of a Thousand Candles 30.

MACON.—THE GRAND (D. G. Phillips, mgr.): Paul Gilmore in The Call of the North Dec. 16, unsatisfactory to good audience. The Flower of the Ranch Dec. 17; failed to please. The Royal Chef 18, with matinee; poor, to small houses. The Red Mill 23. Kyrle Bellow in The Builder of Bridges 24. A Knight for a Day 25.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): The Royal Chef 17, fair to good business. The Royal Chef 20, failed to please. A Knight for a Day 21; excellent, to good business. The Red Mill 23. The Player Players 24. The Village Parson 5. Gorman's Faust 15.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer, mgr.): The Servant in the House Dec. 15, unsatisfactory to good audience. The Royal Chef 17, 18 to well pleased houses. The Isle of Spice 20 delighted large audience. Coburn and Harris Minstrels 23.

BRUNSWICK.—GRAND (W. A. Finney, mgr.): Isle of Spice Dec. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910; excellent, to good business. Hampton's Southern Song 20-28.

ROME.—OPERA HOUSE (Joe Spengler, mgr.): Flower of the Ranch Dec. 14; fair, to fair business. Golden Girl 15; excellent, to good business. Black Patti 17; good, to fair business. The Climax 25.

NEWMAN.—AUDITORIUM (C. L. Baker, mgr.): Joshua Simkins Dec. 29. Heart of an Indian 30.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): Commencement Days Dec. 18, 19; strong co. and play well staged; pleased large audiences. —TURNER: Dark. —ITEM: Della Principle in the country barnstorming at the crossroads. —ORPHEUM (Joe Spengler, mgr.): Team work and pictures; has a porous plaster on this week, drawing everything in sight; Chinese musician most clever; can discount the real thing. —BOE: As usual, too small for the immense crowd. —TRIO: Good pictures and doing a paying business. —SHOW STRING: Pictures and songs fine; business picking up. —ITEM: Past week thick ice. Like glass. No storm or wind. East of here nothing above zero seems to please them.

WALLACE.—MASONIC TEMPLE (G. A. Keating, mgr.): Beverly Dec. 13 to fair business. Max Fisman in Mary Jane's Pa 14; superb production of a very good play to good business and pleased. The Third Degree 16 to capacity business; if it were possible, pleased even more than Fisman; can sing and leading woman especially fine in Dreamland 20. South 4. —ITEM: On Dec. 22 the Elks Club of Wallace will give an amateur minstrel show at the Masonic Temple Theatre.

ILLINOIS.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): The Governor's Pardon Dec. 17; poor house and mediocre co. The Wolf 18; good business; matinee; fair night business; co. capable and pleased. Maxwell-Hill Stock co. 20-25, with following repertoire: A Daughter of the People, The Fatal Coin, Shipwrecked, A Deserted Bride, Sanho, Her Great Secret, The Scout's Revenge; the co. was very capable and made a good impression. Vaudeville specialties between acts were meritorious. —ITEM: Mr. and Mrs. William Lewis, of the Gay Stock co., rested in Elgin this week; will join the co. Christmas matinee at Michigan City, Ind. —Klaw and Erlanger have secured the Illinois circuit of theatres including Elgin, and on and after Jan. 1 no Shubert attractions will come to Elgin. —There are several good Shubert attractions booked for Elgin next month, but Manager Jencks does not now know whether or not they will be allowed to play.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.): W. L. Bushy, res. mgr.; Bentfrow's Jolly Pathfinders Dec. 12-18. Plays: The Girl and the Outlaw, The Tiger's Den, The Great Milky Way, Lucetta Borgia, A Fight for a Million, O'Brien the Outlaw, The Devil, Dr. Jekyll and Mr. Hyde, The Boy Detective, and The Younger Brothers; good business and satisfaction. Baffert's Filtration 19; good business; very poor production. Vogel's Minstrels 25. Pauline Hall 26. The Princess of Patches 27. The Witching Hour 29. The Wolf 31. Girls 1. Just a Woman's Way 2. Gay Morning Glory Burlesques 3. Blanch-Bates 5. —ITEM: The matinee performance of Baffert's Filtration 10 did not come up to the standard and Manager Bushy refused to allow evening performance.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): The Governor's Pardon Dec. 12; fair returns. The Ducklings 14; fair; poor house, Windecker 15; fair; poor house. The Cry Baby 16; fair; fair returns. The Montana Limited 23. Jeffries-Gotch 25 (afternoon). Louise Gunning in Marcelle 26 (evening). St. Elmo 31. Blue Mouse 1. Monte Cristo 2. Howie's pictures 3. Eddie Foy in Mr. Hamlet of Broadway 4.

MATTOON.—MAJESTIC (W. M. Brown, mgr.): Vogel's Minstrels Dec. 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910; 17 satisfied fair house. The Girl from Rector's 18 pleased fair business.

EDWARDSVILLE.—WILDEY THEATRE (A. G. Tuxhorn, mgr.): Bentfrow Stock co. Dec. 6-13. Wednesday and Saturday matinees. Bill included The Girl and the Outlaw, Lucetta Borgia, The Great Milky Way, Lucetta Borgia, The Devil, Dr. Jekyll and Mr. Hyde, The Boy Detective, and The Younger Brothers; good co.; fair business. Martin's U. T. C. 13; good co.; capacity house. George Amusement co. presented St. Elmo 14; good co.; fair business. A Knight for a Day 15; excellent co.; capacity house and pleased. The Bachelor 23, matinee and evening. Frank Mahara's Minstrels 31.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): James K. Hackett in Samson Dec. 15; large house; fine production. The Girl from Rector's 16; S. R. O.; co. good. The Convent's Sweetheart 17, 18; strong melodrama; business fair. Pauline Hall in Wildfire 19-22; drew well; strong play. Charley Grapewin in Above the Limit 23-25. Fifty Miles from Boston 26-29. —COLISEUM: Jeffries and Gotch 27. —ITEM: No definite plans have as yet been announced regarding the erection of a new opera house to take the place of the Grand, which was totally destroyed by fire 14.

SPRINGFIELD.—CHATTERTON (Chester H. Rice, res. mgr.): John W. Vogel Minstrels Dec. 10; good co. and poor business. Witching Hour 11. —MAJESTIC (C. H. Ramsey, res. mgr.): The Convent's Sweetheart 12-14; fair co. and business. The Girl from Rector's 15; 15 packed house. James K. Hackett 16; excellent, to good business. Barney Gilmore in Dublin Dan 17, 18; good business and pleased. Charley Grapewin in Above the Limit 19-23 opened to good business and satisfaction. Will Archer in Wildfire 23-25. Schoolmates 26-31.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Ethel May co. Dec. 15-18 and 19 to only fair business in A Gentleman Gambler, What Women Will Do, When Man Finds His Mate, and The Human Slave. The Cry Baby 20. Louise Gunning in Marcelle 25. Jeffries and Gotch Vandeville 26. Howie's pictures 29. Princess of Patches 31. Paid in Full 4. Eddie Foy in Mr. Hamlet of Broadway 6.

DECATUR.—POWERS GRAND OPERA HOUSE (Thomas Homan, mgr.): St. Elmo Dec. 15; good co. and business fair. Barney Gilmore in Dublin Dan 16; co. and business good. Lyman Howe's motion pictures 18; fair house. Polly of the Circus 21. Paid in Full 25, matinee and night. Lattimore and Leigh Stock co. 27-31.

BEARDSTOWN.—OPERA HOUSE (William H. Dappa, mgr.): The District Leader Dec. 21; good co. and house. Mahara's Minstrels 25, two performances, to good business. The Gay Morning Glory 27. —ITEM: This was The District Leader's second appearance here this season.

STREATOR.—FLUME OPERA HOUSE (J. E. Williams, mgr.): Going Some Dec. 13; exceedingly lively; well pleased audience. The Governor's Pardon 14; poor; fair business. Vogel's Minstrels 15.

EAST ST. LOUIS.—BROADWAY (J. P. Barrett, mgr.): Orpheus Club concert Dec. 16. Moulin Rouge Girls 17, 18. Lena Rivers 19-22. School Days 23.

STERLING.—ACADEMY (W. F. Lapp, mgr.): California Girls co. Dec. 17; light business and attraction.

GALESBURG.—AUDITORIUM (F. B. Powelson, mgr.): California Girls co. Dec. 11; 11 packed fair business. Blue Mouse 25. Girls 29. Burlesque 30. Vogel's Minstrels 31.

INDIANA.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): In Wyoming Dec. 16; satisfactory, to small patronage. Dan Boone on the Trail 18; enthusiastic packed gallery and balcony. Columbian Burlesques 21; failed to appear. The Soul Kiss 23. Boyd Nolan Players in Old Heidelberg, matinee and night 25. Ayia Paige in East Lynne 29. Vaughan Glaser's St. Elmo 30. Fred W. Mace in A Winning Miss 31. Paid in Full 4. —ITEM: J. Lyman J. Howe's pictures 10. —ITEM: Never before in the history of local amusements have so many irresponsible attractions been booked as this season. Among those which failed to appear without giving notice were My Darling Girl, The Blind Organist, Out in Idaho, A Good Fellow, and the Columbian Burlesques.

LOGANSPOUT.—THEATRE NELSON (E. F. Maxwell, mgr.): William Owen in The Merchant of Venice and As You Like It Dec. 17; good co., to good business. In Wyoming 18; good co., to good business. Monte Carlo Girls 20; large male attendance. The Soul Kiss 21; good co. to fair business. A Knight for a Day 23. The Fatal Wedding 25. Monte Cristo 29. —BROADWAY (E. D. Sipe, mgr.): Harvey Stock co. 20-25 in Adrift in New York, Lena Rivers, Baffert's Filtration, Power of Politics, Down East Folks, Signal of Liberty, and St. Elmo; good co., to good business. —CRYSTAL (Tom Hardie, mgr.): The Jolly Widow co. 20-25; good co., to good business.

SOUTH BEND.—OLIVER OPERA HOUSE (H. G. Sommers, mgr.): The Sunny Side of Broadway Dec. 18 gave fair satisfaction to fair house. In Wyoming 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910; 18 drew well and pleased. G. P. Huntley 25 in Kitty Grey. —AUDITORIUM (Harry G. Sommers, mgr.): The Van Dyke and Eaton co. 13-18 to fair houses in At Coy Corners, For Health and Home, Angie, the Country Girl, Tempest and Sunshine, Lena Rivers, A Southern Romance, The Corner Grocer, Peck's Bad Boy, Cinderella, and Ten Nights in a Barroom. The Soul Kiss 24. The Girl from Rector's 25. —INDIANA (Thomas Moss, mgr.): Indiana Theatre Stock co. 13-18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910; 18 drew well and pleased. The Girl from Rector's 25. —ITEM: The Wright-Huntington Players gave entire satisfaction in all their productions.

PRINCETON.—KIDD (George P. Kidd, mgr.): The Wolf Dec. 13; good fair house. In Africa 8. Yorke and Adams; only fair; fair house. The Prince of Tonight 17; good; four curtain calls; very good house. Granstrat 24. Cushman Musical co. 27-29. The Girl from Rector's 31.

MADISON.—OPERA HOUSE (E. J. Matthews, mgr.): Crescent Comedy co. Dec. 13-18; 18 packed good business all week. Her American Husband 23; good advance sale. Granstrat 29. The Blue Mouse 7. Lyman H. Howe's Travel Festival, matinee and night 8. Powell and Cohn Musical Comedy co. 13-15. The Wolf 16.

EVANSVILLE.—WELLS' BIJOU (Charles

H. Sweeton, mgr.): The J. J. Jeffries co. Dec. 15 drew full house; the co. cut the performance to catch a train. Martin's U. T. C. 17, 18 and matinee drew good houses. School Days 19 and 20. The Chorus Lady. Granstrat 25 and matinee.

CONERSVILLE.—AUDITORIUM (F. E. Kehl, mgr.): Van Dyke and Eaton co. opened to a fair sized audience Dec. 20-25 in Dora Thorne. Other plays: A Farmer's Daughter, Marching Through Georgia, Cinderella, Tempest and Sunshine, Coy Corners, For Health and Home. The Cushman 31.

LA FAYETTE.—NEW DRYFUS (Cary P. Lung, mgr.): William Owen in Merchant of Venice and As You Like It Dec. 10 to fair houses. Old Heidelberg 17, 18. Soul Kiss 20; poor co. Paid in Full 22. In Hay 23. James K. Hackett in 25.

RICHMOND.—KENNETT (H. G. Sommers, mgr.): The Prince of Tonight Dec. 14; excellent co. and good house. The Soul Kiss 15; good house. Tim Murphy in Cupid and the Dollar 17; good co., to small house.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): The Scotch Singers of Glasgow Dec. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910; 18 drew well and pleased. The Hissaw Grand Opera co. 3.

MUNCIE.—OPERA HOUSE (H. R. Wyss, mgr.): The Prince of Tonight Dec. 13 to fair business. Via Wireless 15; well received by fair house. The Soul Kiss 17 displaced fair audience.

WABASH.—EAGLES' THEATRE (C. A. Holder, mgr.): Farada (house talent) Dec. 14, 15 and matinee 15; excellent attraction; good business. In Wyoming 17; good attraction; fair business.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): Empire Dramatic co. Dec. 13-18 gave fair satisfaction. In Day's Sweetheart, The Little Pinner, Life for Life, All Against Him, East Lynne, Her Dark Marriage Morn 22.

VINCENNES.—THEATRE (Willis and Moore, mgrs.): Lyman Howe's motion pictures drew well Dec. 20. Cushman Musical Comedy co. opened 21 for five days. Paid in Full 28. Powell-Cohn Musical Comedy co. 30-31.

MICHIGAN CITY.—OPERA HOUSE (Otto Daner, mgr.): William Owen in As You Like It Dec. 15; well presented to small house. In Wyoming 15; 15 packed good house. The Guy Stock co. 25-31.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris, mgr.): The Girl Question Dec. 8; 8 packed good business. The Girl from the U. S. A. 10; poor co., to fair business. Monte Carlo Girls 18 displaced big house. Granstrat 27.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): Damon's Musical Comedy co. Dec. 18; fair satisfaction to small attendance. Orpheum Stock co. 20-25. Richard Carle 3.

IOWA.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Blanche Bates in The Fighting Hope Dec. 15 was well supported and delighted audience. Married in Haste 18 was well received; good house. Howie's pictures 20; 20 packed good business. Tim Murphy 23. Theodore Roberts 25. Henry Woodruff in The Prince of Tonight 31. William Owen 1. Local 4 and 11. —ITEM: Myra Batcherfield of this city is now with the Sidney Drew co. in Mrs. Drew's When Two Heads Are Better Than One.

ATLANTIC.—THEATRE (D. S. Eldridge, mgr.): The Great John Ganton Dec. 9; 9 packed fair business. As the Sun Went Down 11; 11 packed small house. The Leading Lady 17; 17 packed small house. The Girl That's All the Candy 18. Baffert's Filtration 19. A Texas Ranger Feb. 5. Kidnapped for a Million 9. Moses, Prince of Egypt, 19. —ITEM: The K. of P. Lodge expect to put on a home talent minstrel show about Feb. 2.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Candy Kid Dec. 14; 14 packed good business; good attraction. Avez Stock 25. —WATERLOO (A. J. Busby, mgr.): The Harvey Dramatic co. presented A Daughter of Satan, The Russian Slave Girl, Resurrection, Little Miss Independence, St. Elmo, and Alaska 13-18. To good business. Turner vs. Bellinger, 20, to good business. The Girl and the Detective 25.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co., mgrs.): Blanche Bates in The Fighting Hope Dec. 18 to fair business; holiday shopping together with inclement weather gave it quite a slant. California Girls Burlesques 23. Girls 25. Vogel's Minstrels 29. Princess of Patches 30. Gay Morning Glory 4. Witching Hour 5.

FT. MADISON.—ERINGER GRAND (W. Eringer, mgr.): A Breezy Time Dec. 12; fair co. to fair house. The Virgilian 15; good co. to good house. Mahara's Minstrels 19; good co. to fair house. Hamilton trained horse 18-18; good. The Californian Girls 22. The Blue Mouse 29. Vogel's Minstrels 25. Moving pictures on off nights.

PERRY.—OPERA HOUSE (A. W. Walton, mgr.): The Blue Mouse Dec. 13; good business; fair co. The Girl That's All the Candy 17 gave fair satisfaction to good business. The Norwood 20-22. The Girl of Eagle Ranch 25. Dickinson Brothers 27-31.

SPENCER.—OPERA HOUSE (Franklin Flotte, mgr.): Lena Rivers Dec. 16; poor house; fair co. Uncle Tom's Cabin 23; not heard from. Farmer's Institute 6, 7. Girl of Eagle Ranch 10.

NEWTON.—OPERA HOUSE (Sam Lister, mgr.): Montana Dec. 17; fair house; good co. The Girl That's All the Candy 21; good house; no attraction.

DECORAH.—OPERA HOUSE (Weiner and Bear, mgrs.): Elks' Home entertainment Dec. 28. The House of a Thousand Candles 17.

KANSAS.

PITTSBURG.—LA BELLE THEATRE (W. B. Bell, mgr.): House of a Thousand Candles Dec. 12; good co. and house. Louis James in Henry VIII 18; 18 packed a fair house. The Witching Hour 14; large house; good co. The Merry Widow 16; 16 packed a packed house. Gay Morning Glory 18; fair business. Lena Rivers 25. W. B. Patton 26. Great John Ganton 3. Cat and Fiddle 2. Victor Moore 3. Gingerbread Man 6.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): The Gentleman from Mississippi Dec. 8; 8 greatly pleased good business. The Girl and the Gawk 14; very ordinary to poor business. The Little Homestead 17; good co. to fair business. Lyman Twins 20. The Great John Ganton 21. W. B. Patton 23. The Great Divide 27. Charles B. Hanford 3. As the Sun Went Down 14.

PARSONS.—ELKS' THEATRE (Harry

Mitchell, mgr.): Strongheart Dec. 13; fair co. and business. The Witching Hour 17 to fair business, but made a wonderful hit, 17 and giving many curtain calls something unusual here. The Great John Ganton 21. Hanford 27. Lena Rivers 29. A Knight for a Day 9. Paid in Full 11.

INDEPENDENCE.—BELDORF (Charles F. Doran, mgr.): The Witching Hour Dec. 13; good co. and business; finest performance this season; return date would be fair house. House of a Thousand Candles 18; good co. and performance; fair business. Robert Eteson 31. Lena Rivers 1. Strongheart 5. Gingerbread Man 6. Victor Moore in Talk of New York 13.

COLUMBUS.—McGHEE'S THEATRE (W. E. McElhie, mgr.): Strongheart Dec. 15; 15 packed fair business. Washington, D. C. Moon Picture co. 19-18 to light business. The Final Settlement 21. King of the Cattle Ring 25. The Great John Ganton 28. Lena Rivers 29. The Man on the Box 31. Paid in Full 8.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): The Great John Ganton Dec. 13; very fine co. to good business. The Girl and the Gawk 18; excellent co.; pleased good house.

DODGE CITY.—GLUCK'S OPERA HOUSE (Martin Amusement Co., lessees): Williams Dramatic co. Dec. 18; poor co.; bad business; billed three nights, last two cancelled. Mahara's Minstrels 27. The Great Divide 30.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): Sis Hopkins Dec. 14; good co.; poor house. The Man on the Box 15; poor co. and house. The Great John Ganton 16; excellent co.; good house.

FORT SCOTT.—DAVIDSON (Harry C. Erlich, mgr.): The House of a Thousand Candles Dec. 13. As the Sun Went Down 30.

OTTAWA.—BOHRBAUGH (S. R. Hubbard, mgr.): Sis Hopkins Dec. 15; good performance and business. Charles B. Hanford 31.

KENTUCKY.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson, mgr.): The Passing Review co. disbanded here Dec. 17; reason given is change of management; some of the members are still here, performing in vaudeville. Morris' Stock co. opened in A Daughter of the South 20 to packed house.

HENDERSON.—PARK (J. Dee Collins, mgr.): The Servant in the House Dec. 18; good performance to fair business. Vonnall Vaudeville co. 27-31. Harry Beresford in Hoochie Friend 1. Polly of the Circus 3. Granstrat 5. The Girl from Rector's 7. A Winning Miss 8. The Climax 20. East Lynne 22. Three Twins 25.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman, mgrs.): The Right of Way Dec. 12; excellent co. to fair business. Merry Widow 15; excellent co.; S. R. O. Cat and the Fiddle 16; poor co.; business poor. Beggar Prince Opera co. 18; good attraction. The Girl of the Sunny South 19. Time, the Place, and the Girl 28. Burgomaster 28. Paid in Full 30.

LA FAYETTE.—JEFFERSON (C. M. Parkerson, mgr.): The Cat and the Fiddle Dec. 13 (return); best ever played here; S. R. O. Babes in Toyland 19; poor co. to good house. May Stewart 21. Tempest and Sunshine 22. Beggar Prince Opera co. cancelled closed. Wood sisters 2. St. Elmo 4. French Opera 6 (house sold). Flower of the Ranch 8. Polly of the Circus cancelled; closed. The Climax 10. A Woman of Mystery 17. John Griffith 18. Coburn's Minstrels 20. Burgomaster 29. W. B. Patton 30 (La Fayette's favorite).

KENTWOOD.—ATHERTON (F. D. Woolver, mgr.): Lulu Guerdin in What Women Will Do Dec. 7; fair co. and business. Woods Sisters 13-15; excellent co.; good business. Plays: Lena Rivers. For Mother's Sake, and Wormwood; co. best this season. Wrestling 7. E. Cutrer vs. Lee Goodman 18 for middleweight championship of South; Cutrer victorious; preliminaries by local talent; interesting. The Cow Puncher 21. —ITEM: Manager Woolver is figuring on installing an up-to-date heating plant.

CROWLEY.—OPERA HOUSE (D. E. Lyons, mgr.): Daniel Boone on the Trail Dec. 13-15; fair co. and business. Tempest and Sunshine 22. Moving pictures and vaudeville on dark nights to good business.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Brewster's Millions Dec. 10-18 presented by an excellent co.; well pleased four good audiences. The Girl from Rector's 19. The Circus Man 3. A. Clara Turner 10-15.

BRUNSWICK.—TOWN HALL (H. J. Green, mgr.): Jeannette Jewell Kellogg Dec. 28. Mock Trial (local) 6. George Kierlan in the dramatic presentation The Music Master 13.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Brewster's Millions Dec. 22; first-class production; pleased well filled house. The Girl from Rector's 20.

MARYLAND.

HAGERSTOWN.—ACADEMY (Charles W. Boyer, mgr.): Vaudeville and pictures Dec. 20-24; 24 packed crowded houses. Howie's moving pictures 25, matinee and night. Partello Stock co. 27-31. —ITEM: Manager Boyer will give his usual free matinee Christmas morning to the poor children of this city and make a distribution of candy.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Concert Dec. 19 (matinee) vaudeville and pictures to good attendance. Rebecca of Sunnybrook Farm 23-29 (except 26). Concert 26. Richard J. Jose 1 (return). —ITEM: M. R. Sheedy, long a resident of this city, has removed his family to New York. He will make their home. Mr. Sheedy is president of the Independent Booking Agency, Inc.—It is rumored that J. Frank Burke will enter the vaudeville field in an new and up-to-date one-act playlet.—Business Manager Young, representing Rebecca of Sunnybrook Farm, has been in town several days. Mr. Young was out here with Girls.—Mr. and Mrs. Harry S. Hadfield remembered their many friends in this city with Christmas gifts.—The happy end of the local musicians' troubles with the Academy management was the source of much pleasure to the patrons of that most popular and well man-

aged theatre.—The Boston Grand Opera season is attracting many of our musical people to that city.—Christmas greetings have been received from Manager Charles A. Goettler, Mr. and Mrs. H. S. Hadfield, Manager and Mrs. W. D. Reed, and several others.—Mrs. Joseph Cummings Chase of New York gave a lecture to the members of the Woman's Club 20 on the opera Thais, written by Jules Massenet. Mrs. Chase was assisted by Grace Henderson and John Sturdevant, also of New York, to a large and brilliant audience of society women.

HAVERHILL.—ACADEMY (W. F. GEE, mgr.): Elsie Janis in The Fair Co-Ed Dec. 3 pleased large house at advanced prices. The Heart of Alaska 9; good co.; poor business. Johnson-Ketchel fight pictures 10; good, to fine returns. East Lynne 11; poor performance to good business. Clara Turner 12-18, except 15; good productions to fair business. Plays: Mary, Days of '61, Why Men Tempt Women, Modern Lady Godiva, Du Barry, Pair of Twins, A Merry Widow's Romance, Oh, You Kiddy, and Thief in the House. Max Rogers in The Young Turk 15; biggest production for some time to fair business. A Fighting Chance 25. Brevett's Millions 31. A Girl from Rector's 3. Macklyn Arbuckle in The Circus Man 10, 11.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): The Candy Shop Dec. 18 packed theatre to doors at advanced prices. The Convent's Daughter 25.—RICHMOND (R. M. Taylor, mgr.): Just closed contracts to play Shubert attractions, opening 30 with John Mason in The Witching Hour. One big attraction will be played each week; moving pictures other nights. House is one of the finest in the State for a city of 25,000.

WORCESTER.—WORCESTER (J. F. Burke, mgr.): Hattie Williams in Detective Spikes Dec. 18 to fair house. The Young Turk, Max Rogers, 17 pleased large house. Yiddish Players 19; small house. Phil Ochs, comedian, in The Man and the Mummy 25. Eva Tanguay in The Folies of 1909 3. The Circus Man 7, 8.

LOWELL.—OPERA HOUSE (Ralph A. Ward, mgr.): Hattie Williams in Detective Spikes Dec. 18 to fair house. The Young Turk, Max Rogers, 17 pleased large house. Yiddish Players 19; small house. Phil Ochs, comedian, in The Man and the Mummy 25. Eva Tanguay in The Folies of 1909 3. The Circus Man 7, 8.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Leigh De Lacy co. pleased fair houses Dec. 13-18. Bennett-Moulton co. 25-1. The Girl from Rector's 10. Myrtle-Harder co. 24-25.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): The Candy Shop Dec. 17 pleased good business. A Daughter of the South 25. The Whiteside-Strauss co. 27-1.

NORTHAMPTON.—ACADEMY (R. L. Potter, mgr.): Sousa's Band Dec. 20; attractive programme to large attendance. John Mason in The Witching Hour 29.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): The Final Settlement Dec. 10; good co.; poor business.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): B. P. O. E. Lodge No. 1023 presented their annual minstrel Dec. 15, 16 to two fine audiences; the production was given under the direction of Holly Sheppard. The Royal Stock co. gave Like a Thief in the Night, College Days, and Van the Virginian 20-22. Donald Robertson and his players present The Art of Life 25, and this able actor will probably fill the New Year's date in another play.

BENTON HARBOR.—BELL OPERA HOUSE (Harry G. Sommer, mgr.): J. A. Simon, res. mgr.): In Wyoming Dec. 13 gave a good sized audience a very agreeable surprise as, contrary to expectations, the smell of gunpowder was a rare thing. Victor and his Royal Venetian Band 14, assisted by Caroline Lewis, gave a grand performance before one of the largest and most appreciative audiences this year. Ethel May and Stock co. 25-1.—ITEM: Manager Simon reports business this year best in history of Opera House.

GRAND RAPIDS.—POWERS (Mrs. Billman, mgr.): A Winning Miss Dec. 18; good co., to fair business. The Fortune Hunter 23-25. Seven Days 3-10.—MAJESTIC (Orin Stair, mgr.): U. T. C. 16-18; fair to fair business. Classmates 19-22; very good co., to fair business. The Cowboy Girl 23-25. V. Wireless 20-22. Above the Limit 29-1.—GARRICK (Frank Rose, mgr.): Opened as a Shubert theatre 26, with Billy. Future bookings are not ready for announcement.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Rosar-Mason co. Dec. 12-28, matinee and evening, gave Dangers of a Great City, Flower of the Ranch, Michael Strogoff, At the Risk of His Life, The Southern Spy, The Bowery Girl, Robinson Crusoe, The Great Temptation, A Doctor's Crime, and Faust; fair houses; fairly pleased. Fred Mace in The Winning Miss 22.

KALAMAZOO.—NEW FULLER (C. H. McGarrin, mgr.): Ben Hur Dec. 16-18; did record business. The Winning Miss 23, canceled. Norman Hackett in Classmates 25. A Stubborn Cinderella 27. St. Elmo 28. The Soul Kiss 29. Jeffries-Gotch exhibition 30. Seven Days 1.—ACADEMY OF MUSIC (R. A. Rush, mgr.): Louise Gunning and Jess Dandy in Marcelle 27.

TRAVERSE CITY.—STEINBERG'S GRAND (George S. Challis, mgr.): National Stock Dec. 6-11 offered a poor lot of plays; co. not up to standard; fair business. Girls Will Be Girls co.; a good musical comedy, with plenty of fun, to good business.—CITY OPERA HOUSE (T. C. Williams, mgr.): Dark.

CALUMET.—THEATRE (John D. Coddier, mgr.): Grandstar Dec. 13 to fairly good house; disappointment. Stubborn Cinderella 15, with Homer B. Mason, to very large and well satisfied audience; excellent co.; gave entire satisfaction. St. Elmo 20. Flora De Voss co. 23-31.

ALPENA.—TEMPLE THEATRE (W. B. Robinson, mgr.): Girls Will Be Girls Dec. 13; poor co. and business. Reaction to small house. The Burglar 27.—ITEM: Manager Robinson of the Temple Theatre has leased the City Opera House at Cheboygan, Mich., for a number of years.

BIG RAPIDS.—COLONIAL (Bartlett Doe, mgr.): Girls Will Be Girls Dec. 17 failed to please; fair house. Tempest and Sunshine 27. Miss Petticoats 28. Lost Trail 11. A Knight for a Day 13.

CHEBOYGAN.—CITY OPERA HOUSE (J. H. Erratt, mgr.): Dec. 13-20 dark.—ITEM: W. B. Robinson, manager Temple Theatre, Alpena, Mich., has assumed the lease of this house, with J. H. Erratt as local manager.

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Wed. Eve., 8:30. **The Nigger**
Thurs. Mat., 2. **The School for Scandal**
Thurs. Eve., 8:15 (premier). **Don**
Fri. Mat., 2:15 (extra). **The School for Scandal**
Fri. Eve., 8:15. **The School for Scandal**
Sat. Mat., 2:30. **The Nigger**
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Comedy.

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By the Author of "Jack Straw," "Lady Fred-
erick," and "Mrs. Dot."

fair business. Grandstar 16; good co. and busi-
ness. Marie O'Neill in The Boys and Betty 17, 18;
excellent co.; pleased large audience. The Man
of Mystery 19; fair to fair business. Ham-
merton Trail 20-22. The American Idea 24, 25.
The Climax 29, 30.

ROCHESTER.—METROPOLITAN (L. B.
Lester, mgr.): Webster's Vanderhove co. Dec.
13 to good business. Unique Amusement co.
14, 15 to fair business. Williams-Hughes De-
mathe co. 27-1. Grandstar 3. Merry Widow 7.
The Prince of Tonight 10.—ITEM: Manager

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curred on the opening night of "The City" at the
Lyric. Almost like Election Riot or Civil War.

ADRIAN.—CROSWELL OPERA HOUSE (C.
D. Hardy, mgr.): Richard Carle in Mary's
Lamb came Dec. 16 with a fine co.; gave ex-
cellent satisfaction to a good house. Stebbins'
Cinderella 30.

CHARLOTTE.—THOMAS OPERA HOUSE
(Donovan and Lane, mgrs.): Miss Petticoats
Dec. 16; good performance before poor house.
Girls Will Be Girls 29. James O'Neill in The
Burglar 3. Call of the Wild 12.

PORT HURON.—MAJESTIC (Sam Har-
well, mgr.): Justification Dec. 16 pleased fair
business. St. Elmo 21; good co. to fair busi-
ness. The Lone Trail 1. Charley Grapewin in
Above the Limit 7.

IRON MOUNTAIN.—RUNDLE OPERA
HOUSE (A. J. Rundie, mgr.): St. Elmo Dec.
14 pleased a very enthusiastic house. California
Girls 27 canceled. Miss Petticoats 10.

DOWAGIAC.—BECKWITH MEMORIAL
(W. N. Sawyer, mgr.): Three of a Kind Dec.
14; fair. The Soul Kiss 27. Girls Will Be
Girls 30.

HANCOCK.—KERRIDGE (Ray Kerridge,
mgr.): A Stubborn Cinderella Dec. 18, 17

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New Comedy by Rida Johnson Young

THE WINNING NUMBERS—1909

Funniest Farce in New York

pleased two large houses. St. Elmo 18 pleased
small house.

JONESTOWN.—NEW THEATRE (B. H.
Widger, mgr.): St. Elmo Dec. 16; best of satis-
faction; fair house. Constance Crawley in Jus-
tification; extra good; fair house; bad weather.

ANN ARBOR.—WHITNEY (A. U. Abbot,
mgr.): Koonsland (local) Dec. 15-18; very
good, to S. H. O. A Winning Miss 25. Girls
Will Be Girls 28.

JACKSON.—ATHENAEUM (H. J. Porter,
mgr.): Girls Will Be Girls Dec. 14; good co.;
poor house. St. Elmo 17; excellent co.; pleased
small house.

SAGINAW.—ACADEMY (A. S. Carpenter,
mgr.): The Winning Miss to good business Dec.
19; good co. St. Elmo 22, 23.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall,
mgr.): The Girl from Rector's Dec. 12; fair
co. and business. Yankee Doodle Stock co. 13-
15 in The Queen of the White Slaves. Worm-
wood. Tracked Around the World; poor, to

Letter is running moving pictures on dark nights.

WINONA.—OPERA HOUSE (O. F. Burroughs, mgr.): Dark Dec. 13-18. Williams-Hughes Stock co. 19-20. The Merry Widow & The Prince of Tonight 13.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): The Smart Set Dec. 17, 18; good co. and business. The Golden Girl 20. A Gentleman from Mississippi 25. The Flower of the Ranch 30. The Cow Puncher 1. The Climax 4. The Red Mill 6. Paul Gilmore 7. John Griffith 8. Tempest and Sunshine 10. John Young in Lo 11.

JACKSON.—CENTURY (S. C. Marshall, mgr.): May Stewart Dec. 14 in Romeo and Juliet; good co. to light business. The Golden Girl 21. Beggar Prince Opera co. 24. The Flower of the Ranch 25. Mrs. Leslie Carter 28. Cow Puncher 29. John E. Young 30.

COLUMBUS.—THEATRE (James W. Newley, mgr.): The Golden Girl Dec. 17 to large business; most delightful performance ever here. Black Patil 22.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): The William Grew co. in Quo Vadis Dec. 12-18; an excellent production and co.; favorably received by good business. The New Mississippi 19-21. In Old Kentucky 25.—L. Y. Clark (C. U. Philley, mgr.): Blanche's The Girl and the Detective 12-15; intensely interesting and well presented by a good co.; business good. Pat White's Gaiety Girls 16-18; pleasant fine business. Pat White scored heavily. Faust 19, 20. The Candy Kid 21, 22. Tiger Lilies Extravaganza 23-25. —M. C. C. Philley and co. that he has signed a two-year contract with Klaw and Erlanger and will begin presenting the new bookings at once.

KIRKSVILLE.—HARRINGTON OPERA HOUSE (Herbert S. Swaney, mgr.): Henry D. Carey in Montana Dec. 8; good attraction to fair business. Martin's U. S. 8; fine performance to fair business. House of a Thousand Candles 9 failed to appear on account of wreck on Wabash; large advance sale. Walter Wilson's New-Way Stock co. 13-18; fair, to fair returns. The Man on the Box 22. Gilson and Bradford presents The Old Clothes Man 23.—M. C. C. Philley and co. will open a stock co. 10 and will play the Harrington on off nights and surrounding territory when traveling co. appear. The co. will number fourteen and prospects look good.

CLINTON.—NEW BIXMAN THEATRE (Charles H. Bixman, mgr.): The Lyman T. Tinsie in The Prize Winners Dec. 1; pleasant fair house. House of a Thousand Candles 11; good co.; deserved large receipts. A Knight for a Day 12; excellent, to fair sized audience. Man on the Box 25. St. Elmo to follow.

HANNAH.—PARK (J. B. Price, mgr.): The Virginian Dec. 14; good co. to fair business. The Merry Widow 15; excellent co. to good house. Rafferty's Filtration 18; pleasant two fair audiences. Vogel's Minstrels 21. The Man on the Box 25. Reno Stock co. 27-1.

LEXINGTON.—GEYER GRAND (Charles Geyer, mgr.): The Watkin Stock co. Dec. 13-18; good co. to fair business. Plays: For Her Brother's Sake, The Wolf of Society, Mother's War, Our Southern Rose, and Girl of Eagle Ranch.

MACON.—LOGAN (H. E. Logan, mgr.): The House of a Thousand Candles Dec. 10; fine performance. Reno Stock co. 13; pleasant good business. The Man on the Box 21; excellent, to good house. Girls 25.

FULTON.—FRATTS (Gaw and Newland, mgr.): House of a Thousand Candles Dec. 17; pleasant. Ketchel-Johnson fight 18; failed to please good business. Man on Box 31. Cole and McCall's Minstrels 8.

COLUMBIA.—THEATRE (R. B. Stocks, mgr.): Gentlemen from Mississippi Dec. 13; S. O.; excellent. A Knight for a Day 14; pleasant fair house. George Pawcett in The Great John Ganton 18; good, to fair house.

JEFFERSON CITY.—THEATRE (Richard Adel, mgr.): A Knight for a Day Dec. 15; well received by fair house. Grace Dekker and Edward Hume made decided hits.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Mistaken Will Happen canceled. The Young Miss Miller, date changed. Lena Rivers 31.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): Reno Stock co. Dec. 20-25. The Man on the Box 29. Richard Dalton 1. St. Elmo 6. Paid in Full 12.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): The Third Degree Dec. 19-21. In Dreamland 22-26. George M. Cohan in The Yankee Prince 1. Marie Cahill in Betty and the Boys 5. Blanche Walsh 8. The Soul King 6. Jeffries-Gotch co. 13. The Right of Way 16. McIntyre and Heath 19. The Man of the Hour 20. Maude Powell (matinee) 21. The District Rader (evening) 23.—FAMILY (C. K. Crawford, mgr.): Stock co. 19-25 in The Night Before Christmas. The Man of Mystery 26-1.

HELENA.—THEATRE (George A. Miner, mgr.): Honeymoon Trail Dec. 12; very good; fair house. William H. Crane in Father and the Boys pleased capacity house immensely, and kept every one roaring with laughter. In Dreamland 23 canceled, owing to illness of leading woman. Third Degree 23 gave excellent satisfaction to capacity house. Yankee Prince 30. Marie Cahill 4. Soul King 7. Blanche Walsh in The Test 10. Man of the Hour 18. Mand Powell, violinist, 20. McIntyre and Heath 21.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois, mgr.): W. H. Crane in Father and the Boys Dec. 16 gave a delightful performance; had many curtain calls and made a very graceful speech. The Third Degree 17 was well received. Fernanda Eilken made a decided hit.—FAMILY THEATRE (C. A. Harnois, mgr.): Good business 18-18. Work and Wages 20-25.

ANACONDA.—THEATRE MARGARET (P. H. Clinton, mgr.): Max Fugman Dec. 12 in Mary Jane's Pa to fair business; pleased. The Third Degree 18, to good business; excellent production.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehring, mgr.): The Girl from U. S. A. Dec. 17, 18; good performance to good houses. The Eye Witness 20. The Candy Kid 25. The Talk of New York 27. Pauline Hall in Wildfire 30.—LYRIC (L. M.

Gorman, mgr.): Betty's Divorce 13-18 was good to good houses. The Heir to the Hoohah 20-25. The Prisoner of Zenda 27-1.—ITEMS: Zero weather and poor car service still keeps ordinary capacity houses down to moderate attendance. This is the poorest season in years in Nebraska. All cities report poor business, good attractions scarce, and Lincoln has had second-rate plays for both Thanksgiving and Christmas. Many local people are planning to go to Omaha 26-1 to witness The Merry Widow at the Boyd.—Betty's Divorce, at the Lyric 13-18, was written by Louise Carter, the leading woman.—Advance sales for the holidays are large at all theatres and complete sales are assured.—R. A. Church, who was a local manager about forty years ago, has returned for the holidays from a trip with his co. through the South. He says conditions were poor throughout small towns, where and sold in rural trade, and the moving picture and vaudeville business snarled the place of the road co. FORREST W. TEBBETTS.

BROKEN BOW.—OPERA HOUSE (S. P. Groat, mgr.): Belle of Japan co. Dec. 3, 4, with Saturday matinee; played Belle of Japan and Woman's Worst Enemy; fair performance, to light business. Boston Ideal Opera co. 13-15 in La Motte, Said Pasha, and Chimes of Normandy; performance excellent, to small business, owing to storms. Helmy Schilts disappointed good business 21. Eli and Jane 31.

KEARNEY.—OPERA HOUSE (J. F. Saup, mgr.): Bernard Dely in Sweet Initiation Dec. 13; fair business; star good, but support not up. Boston Ideal Opera co. in La Motte 18; fair business, to pleased audience. Zero weather interfering with all attractions as regards attendance. Conrad's Monte Cristo 30. The Fighting Parson 1. A Hired Girl 5.

FREMONT.—LARSON (W. A. Lowry, mgr.): Girls Struck a Player Dec. 12-18 in repertoire; well balanced co.; only fair business. Girl from U. S. A. 25. Wildfire 31.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): The New Humpty Dumpty Dec. 16; average co., to light business. Ernest Fisher co. 20-25 (return).

MCNEEL.—TEMPLE (McConnell and Pennell, mgr.): Girls Dec. 14; pleasant large business. Temple Stock co. 25 (local) in Rip Van Winkle.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): Vanover and pictures Dec. 20-25; good business first half of week. Brewster's Millions 27. The County Sheriff 28. The Girl from Hector's 4.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.; Sherman's moving pictures pleased good business Dec. 18. Same 25 and every Saturday.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: Denman Thompson's Old Homestead Dec. 16, 17, by an excellent co., to good business. At 18, by an excellent co., to good business. At 19, by an excellent co., to good business. At 20, by an excellent co., to good business. At 21, by an excellent co., to good business. At 22, by an excellent co., to good business. At 23, by an excellent co., to good business. At 24, by an excellent co., to good business. At 25, by an excellent co., to good business. At 26, by an excellent co., to good business. At 27, by an excellent co., to good business. At 28, by an excellent co., to good business. At 29, by an excellent co., to good business. At 30, by an excellent co., to good business. At 31, by an excellent co., to good business.

BAYONNE.—OPERA HOUSE (A. H. Woods, mgr.): St. Elmo Dec. 20-25 by the Bayonne Stock co. drew fair business. Broadway Evans played St. Elmo, the young aristocrat, and Clara Knott his pretty sweetheart, Edna Earl; both played their parts with dramatic force and received many curtain calls; the rest of the cast was well balanced and did effective work; the staging of the play, under Oscar Apfel, was excellent. The Heir to the Hoohah will be played by the same co. 27-1. The Girl of the Golden West 3-8. Other plays to follow: Before and After, The House of a Thousand Candles, Brewster's Millions, The Rose of the Rancho. All on Account of Eliza, The Squaw Man, Girls, and The Wolf. —ITEM: The local lodge of Elks will hold a theatre party at the Opera House 6 to see The Girl of the Golden West.

RED BANK.—LYCEUM (Fred Frick, mgr.): Girls Dec. 18 to good business; performance very enjoyable. The Call 28.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Motion pictures Dec. 20-25; pleasant capacity business. The Climax 28.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolf, mgr.): A Lucky Star Dec. 22, 23, with William Collier, was enjoyed by large house; the play being particularly adapted to Mr. Collier's personality and he made the most of it. Marjorie Wood was delightful as the chaperon. The rest of the parts were all capably played. The Man Who Stood Still 25. Polly of the Circus 27-1. Before a capacity house the Algonquin Players conceded the leading amateur dramatic organization of the city, produced DeMille's college play, Strongheart, 20, as their annual offering. In previous years this organization has produced The College Widow and Soldiers of Fortune. The public of Rochester has come to look forward to these productions with much interest. The work of Acton Langslow, Edw. G. Zimmer, Harry Crowley, Ray Bantel, Claude Smith, Arthur Williams, Joseph Fritsch, Marie Howe, and Marjorie Hatch was unusually finished and smooth, being very close to professional standards.—NATIONAL (H. Hurlig, mgr.): Going Some 24, 25. Tiltle's Nightmare 27-29.—BAKER (D. M. Cauffman, mgr.): Glittering Glorias 20-25. In this comedy the Lytel co. entertained big crowds at each performance. Lytel as the young stock broker showed his ability as a comedian in a manner that always wins his audience. Miss Emmett as Gloria got all the fun out of the part and is always charming. Mr. Shakespeare and Mr. Sylvester were well cast. Miss Booth was play house to advance Algonquin ingenue part. Strongheart 27-1.—COOK'S (F. Parry, mgr.): The Prince Chap 20-22. A very good co. presented The Prince Chap, with Elvira Bates as Claudia. She showed all the sweetness and tenderness which developed under the Prince Chap's tutelage. The children in the play were talented and played with natural grace. The Lost Trail 23-25; an excellent co.; good business. An unusually good melodrama of life and love in the west; the various characters were all well played. The Sporting Deacon 27-29. Mr. Lodge of Kool 30-1.—CORINTHIAN (G. W. Coleman, mgr.): The Bon Ton Extravaganza co. 20-25 presented a bill of burlesque and vaudeville that was entertaining from start to finish, played by comedians above the ordinary grade, with a chorus that was well dressed and sang.

ALBANY.—HARMANUS BLECKER HALL (F. Ray Constock, mgr.): J. Gilbert Gordon, res. mgr.; Wilton Lackaye in The Battle Dec. 17, 18, attracted large and demonstrative audience; the play and its fine interpretation by the star and capable support scored a distinct success; after repeated curtain calls Mr. Lackaye made one of the best speeches ever heard from the stage here. Marie Dressler 24, 25, in the premiere of Tiltle's Nightmare. East Lynne 28, 29. The King of Cadonia 30-1. Frances Starr in The Eastway Way 14, 15.—EMPIRE (James H. Rhodes, res. mgr.): Scribner's Biz co. 18-19 presented one of the best burlesque offerings of the season; Sam Sidman and Mike McDonald were the chief fun producers; business up to the capacity. Arnold's Serenaders, with Bob Van Osten and good vaudeville acts, drew heavily 20-22. Cracker Jacks 23-25. Queen of the Jardin de Paris 27-29. Bon Tons 30-1.—GAINTY (H. B. Nichols, mgr.): The Brigadiers 16-18 gave a satisfactory performance to big

DeForest F. Dawley

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ences; the play and its fine interpretation by the star and capable support scored a distinct success; after repeated curtain calls Mr. Lackaye made one of the best speeches ever heard from the stage here. Marie Dressler 24, 25, in the premiere of Tiltle's Nightmare. East Lynne 28, 29. The King of Cadonia 30-1. Frances Starr in The Eastway Way 14, 15.—EMPIRE (James H. Rhodes, res. mgr.): Scribner's Biz co. 18-19 presented one of the best burlesque offerings of the season; Sam Sidman and Mike McDonald were the chief fun producers; business up to the capacity. Arnold's Serenaders, with Bob Van Osten and good vaudeville acts, drew heavily 20-22. Cracker Jacks 23-25. Queen of the Jardin de Paris 27-29. Bon Tons 30-1.—GAINTY (H. B. Nichols, mgr.): The Brigadiers 16-18 gave a satisfactory performance to big business. Broadway Gaiety Girls 20-22 provided a snappy burlesque bill, with unusually good vaudeville numbers; house crowded nightly. Colonial Girls 23-25. Cozy Corner Girls 27-29.—ITEMS: Sam S. Scribner, secretary and general manager of the Columbia Amusement Co., was in town 16. He expressed himself as highly gratified by the excellent manner in which the Empire is being conducted under the efficient direction of Resident Manager James H. Rhodes.—Harry W. Baywell, for seven years the capable and obliging treasurer of Harmanus Blecker Hall, has been transferred by Manager Constock to the Colonial Theatre, Cleveland, O., where he will fill a like position. He carries the best wishes of a host of friends.—The production of Katrina Trask's Little Town of Bethlehem by Ben Groat's Players at Saratoga

27, will be attended by a large delegation of society folk from here. A special train will be put on for their accommodation. Mrs. Trask has written several plays of merit.—H. S. Needham is the new treasurer at the Hall. He comes from the Columbia Theatre, Cleveland, O. GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Hels Circuit Co., lessee) and mgrs., Lee Norton, William Collier, Dec. 21 in his new play, A Lucky Star, a dramatization by Anne Crawford Flexner of G. N. and A. M. Williamson's novel, The Motor Chaperon; Mr. Collier made a pronounced personal hit and his splendid co. made an excellent impression, especially good work being done by Marjorie Wood, Reginald Mason, Wallace Worsley, Frank H. Westerton, Paula Marr, Katherine Mulkins, Phyllis Young, Richard Maichien, Thomas Martin, John B. Adams, and James Sheeran; the stage settings were unusually good and the attention to detail marked. Right Belles 25. The Climax 28. The Holy City 30. Under Southern Skies 31. The Gambler of the West 1.—ITEM: The officials of the Elmira W. L. and R. Co., owners of Elmira's Theatre, took the local dramatic writers and dramatic correspondents in a special train to Watkins, on Seneca Lake, 18, and tendered them a sumptuous banquet at the Jefferson House.—Charles Plummer is acting as temporary manager of the Shubert Theatre, Utica, N. Y.—A large force of workmen are rushing the new Orpheum Theatre to completion and its management hopes to open it early in February.—Harry B. Haddfield has joined The Lottery Man. J. MAXWELL BERRIS.

SYRACUSE.—WIERING (John L. Kerr, mgr.) The Commanding Officer Dec. 18, well produced in fair settings, big business. Dec. 24, 25. The Family 27, 28. Seven Days 29, 30. The Candy Shop 31.—ITEM: (S. Bastable, mgr.) In the Bishop's Carriage drew well 18-18. Stephanie Longfellow was featured as Nancy and displayed marked ability. The Lost Trail to Loughborough, 30-25. Florence Roberts in The Transformation 25. Bert Williams 27-29. W. H. Turner 30-1. E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.) Taylor Stock co. in Reaping the Harvest, From Farm to Factory, Carmen, Family Accidents, Ten Nights in a Bar Room, Red River, The Avenger, Dec. 18-19, drew good business. Masher Stock co. 25 and 27-1.—ARMORY (E. M. Hart, mgr.) Midsummer Night's Dream 15 delighted fair house. The Lily and the Prince 17 drew good business. Right Belles 18 was well attended. Vaudeville 20-25 opened to packed business. The Man of the Hour 25. The Climax 29. Pair of Country Kids 30.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.) Pictures and Guy Barker, monologist, Dec. 18; good programme, big business. George Summers in Under the North Star 20; good performance to light business. Pictures and Marie Morelli, hoop roller, 25. Pictures 1. The Mummy and the Humming Bird 3.—ITEM: Edward N. Hoyt, Shakespearean actor, who is residing at his home in this village, gave a few readings before the Westminster Club in Newark 21. His programme consisted of humorous and classic selections.

KINGSTON.—OPERA HOUSE (C. V. De Bois, mgr.) A Pair of Country Kids Dec. 18; fair to fair business. Old Homestead 22. The Fall 28. George W. Carr, mgr. The Third Degree 28.—BIJOU (G. W. Carr, mgr.) Bolton, the Marvel, 20-25, pleased S. R. O. The presentation of the Thirteenth Club; biggest success of the season to S. R. O. 20-22.—ORPHEUM (G. W. Carr, mgr.) W. H. Frecht, ass. mgr.: Orpheum Stock co. opened a two weeks' engagement 20 to S. R. O. with The Gentlemen Burglar. Other plays: Monte Cristo and Du Barry.

GLOVERSVILLE.—DARLING (William H. Galt, mgr.) Chicago Stock co. Dec. 13-18 (except 17) played to good houses and was well received. The Commanding Officer 17 with Gabriel Irving, Charles Millward, Robert Lincoln, Edward Marlinde and an excellent supporting co., gave a performance that will long be remembered; nothing better has been seen here in years. May Ward in The Cash Girl 20-25 (except 25) opened to good business; co. giving excellent satisfaction. The Old Homestead 25. Third Degree 30.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Matraw, mgr.) St. Elmo Dec. 19, matinee and night; pleasing performance to good business. Going Some 31.—ITEM: The St. Elmo co. laid off here 30-25 and repaired and added new scenery.—Buster Brown co. arrives here 28 and will rest two days, appearing as Christmas attraction.—Two home talent minstrel shows will be produced in the near future at the City Opera House.

OSWEGO.—RICHARDSON (Frank R. Foster, mgr.) Under the North Star Dec. 18; fair co. to fair business. Old Homestead 25 matinee and night. Frank Lacey in The Candy Shop 30, matinee and night. Third Degree 1, matinee and night.—ITEM: William P. Kane, treasurer of the Richardson, was in Syracuse 20, 21 on a business trip.

MIDDLETOWN.—STRATTON (O. S. Hathaway, mgr.) The Old Homestead Dec. 20; gave a good performance, to only fair business. Moving pictures and vaudeville entertained big houses afternoon and evening 21-24. J. C. Rockwell's New Sunny South Christmas Day. Moving pictures and vaudeville 25, 26, 28. The Climax 30.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.) Christmas Festival Dec. 18 drew large patronage. Buster Brown 21; good, to capacity house. Keystone Dramatic co. 8-9. Holy City 12. Wilson's moving pictures on all dark nights continue to please good houses.

SARATOGA SPRINGS.—BROADWAY (Fred G. Mallory, mgr.) A Trip Through India Dec. 19; large and well pleased audience. She Stoops to Conquer 27. The Little Town of Bethlehem 27. The Cow Puncher 3 canceled. The Climax 27. Buster Brown 13. The Time, the Place and the Girl 15.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.) The Old Homestead Dec. 21 to 25; business; pleasing performance. The Third Degree 25. The Call 27. Go-Wan-Go Mohawk in the Indian Mail Carrier 28. Vaughan Glaser in St. Elmo 30. Sunny South 31. The Climax 1.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.) Royal Opera co., headed by Charles Van Dyne, Dec. 18-19 (except 25); first part of week. Chimes of Normandy; business continues good. The Candy Shop 28.

CORNING.—OPERA HOUSE (Hels Circuit Co., lessee); Ernest J. Lynch, mgr.; Tempest and Sunshine Dec. 10; fair house. The Lily and the Prince 17 pleased small house. Right Belles 27. The Family 30. The Cash Girl 31. The Holy City 1.

AUBURN.—NEW JEFFERSON (Hels Circuit Co., lessee); Yale Glee Club Dec. 25; capacity. Under Southern Skies 25; big business.

The Family 29.—BURTIN AUDITORIUM (J. N. Ross, mgr.) Elks' vaudeville 25; excellent house. King of Cadonia 28. Viola Allen 7.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.) Victor's Italian Band Dec. 17; crowded house. Rip Van Winkle 18, matinee and night; very small house. St. Elmo 28.

HORNELL.—SHATTUCK OPERA HOUSE (M. Hels, lessee); Charles S. Smith, mgr.; Buster Brown Dec. 17; co. fair to fair business. The Sign of the Four 25, afternoon and evening.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters, mgr.) Isle of Spice Dec. 16; good co. and business. The Lily and the Prince 25, matinee and night. The White Squaw 27.

BATAVIA.—DELLINGER OPERA HOUSE (William E. Halls, mgr.) Thomas Jefferson in Rip Van Winkle Dec. 16; very good; business light.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., mgr.) Trumbull and Govey co. in Faust Dec. 21 to small house. St. Elmo 25. A Broken Bow 1, 2.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.) Dark Dec. 21-31. Buster Brown 1, matinee and evening.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (S. A. Schless, mgr.; J. D. Arnold, res. mgr.) Polly of the Circus Dec. 15; good co.; pleased good business. The Climax 21; excellent co.; best production of the season; witnessed by one of the smallest houses, which was not lacking, however, in enthusiasm and was particularly appreciative of Pauline Perry's good work. Servant in the House 31.

WINSTON-SALEM.—AUDITORIUM (S. A. Schless, mgr.) The Climax Dec. 18; excellent co.; business fair; Pauline Perry as Adeline Von Hagen made a decided hit. Along the Kennebec 25; two performances. The Girl of the Golden West 31. The Servant in the House 3. A Stubborn Cinderella 7.

GREENSBORO.—OPERA HOUSE (S. A. Schless, lessee; H. H. Fats, res. mgr.) Along the Kennebec Dec. 20; poor co., to extremely poor business. Barlow and Wilson's Minstrels 25.

ROCKY MOUNT.—MASONIC OPERA HOUSE (John L. Arrington, lessee and mgr.) Willis Comedy co. Dec. 27-1.

NORTH DAKOTA.

BISMARCK.—BIJOU (E. H. L. Vesperman, mgr.) The Climax Dec. 18; enthusiastically received; good business. The Third Degree 20.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.) The Climax 14; pleased good house.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.) Nancy Boyer in A Woman's Honor, though greeted by a small house, gave an exceptionally fine performance. Miss Boyer proved herself a star of considerable magnitude. Her superior excellence in the role of Helen, the Girl of the Golden West, spent several hours here 18 through missing train connections.

SPRINGFIELD.—FAIRBANKS (L. M. Bois, gen. mgr.; Harry A. Ketcham, bus. mgr.) The Girl of the Golden West Dec. 15 gave satisfactory presentation.—ITEM: The Girl of the Golden West, in Hayti 17; the stars and co. were very good and delighted good sized audience. Tim Murphy in Cupid and the Dollar 18; play and co. good and pleased light house. The Third Degree 22, 23. Rose Stahl in The Chorus Lady 25. Winning Miss 28. Richard Carle in Mary's Lamb 29.—GRAND (Springfield Theatre Co., mgr.) Keyes Sisters Stock co. 6-18 closed engagement in Air Line Limited. Her Mad Marriage, Wolf Creek Folks, Michael Stroff, and A Romance of Arkansas to light patronage. Her Dark Marriage Morn 29.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.) The Witching Hour Nov. 12; fine, to fine business. Thorns and Orange Blossoms 20; fair, to fair business. Buster Brown 23; good, to good house. The Blue Moose 30; fine, to S. R. O. Quincy Adams Sawyer Dec. 6; good to fair business. The Climax 18. Fine, to small house. The Moonshiner's Daughter 18; fair attraction and business. Beginning Dec. 20, the management will run moving pictures the rest of the season.—ITEM: Charles Slaughter, manager Opera House, was elected Mayor of this city and will take the office the first of the year.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.) Dark 16-24. Tempest and Sunshine 25. The House of a Thousand Candles 1.—GRAND (O. L. Kistler, mgr.) Sal, the Circus Gal 16-18; drew well and pleased. Sunny Side of Broadway 20-22; light, airy and pleasing, to good business. The Wanderer, Musician, Lena Rivers co. (1) 27-29. In the Bishop's Carriage 30-1; canceled. In its place, Charlotte Temple, The Wolf 3-5. Married in Haste 6-8. The Isle of Spice 10-12. Her Dark Marriage Morn 13-15. Queen of Secret Seven 17-19. Broadway after dark 24-26. Charley Grapewine in Above the Limit 27-30.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch, mgr.) Keith Stock co. Dec. 19-18, presented My Jim, Never Too Late to Mend, The Great Diamond Mystery, The Peddler, The Romance of Coon Hollow, and The Slaves of Passion; strong co., to good business. The Blue Moose date changed to 28. Frank Woodruff in The Call of the Wild 31. The Girl from Rector's 5. The Jubilee Singers 13. Elks' Lecture by Professor Shelly, A Trip Around the World 14.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Catter, mgr.) The Climax Dec. 17; very good performance. The Wizard of Wiseland 18; pleased large audience.—ITEM: The Wizard of Wiseland co. laid off here until 24. The music of the co. is being rewritten, and when the co. goes on tour will have all new scenery and an addition of 15 actors, making a total of 37. The co. made many friends in this city.

SANDUSKY.—THEATRE (V. O. Woodward, mgr.) John A. Himmelein's Imperial Stock co. closed a very successful week's engagement Dec. 18. Plays presented: The Wall Street Detective, The Lieutenant and the Girl, Hello, Bill, Lena Rivers, Marching Through Georgia, At Coy's Corner, The Great Overland Case, In the Heart of the Storm, The Vagrant, Wormwood, Over the Hills to the Poorhouse, and Wedded and Parted. The Girl from Rector's 25. Moving pictures and vaudeville on all open dates.

FINDLAY.—MAJESTIC (L. L. Gilbert, mgr.) The Clansman Dec. 14 drew fair, to satisfaction. Paid in Full 18; good co. and house. East Lynne 25. The Girl from Rector's 1. Graceland 8. Boston Singer 13. The Tallest 15. The Traveling Salesman 30.—ITEM: Elsie Ellsworth, of the Three Twins co., who has been sick at the hospital here for three weeks, left to join the co. 19.



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ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.) Llanelli Welsh Singers Dec. 18 and Sunday concert 19; splendid concert to good audiences. Keyes Sisters Stock co. 25-31. House of a Thousand Candles 3. Rip Van Winkle 5. Married in Haste 10. The Soul Kiss 13. Eight Belles 14. The White Squaw 20. Her Dark Marriage Morn 22. The Traveling Salesman 24.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.) The English Grand Opera co., minus orchestra, in Aida Dec. 18, at advanced prices, did not draw very well. The Three Twins 20, at advanced prices, drew fairly well; would have filled the house at usual prices; performance good. The Swanee River 25.

MANFIELD.—OPERA HOUSE (Allbaugh and Doeright, lessees) The Girl from Rector's Dec. 17; played to a small house. Billy the Kid 18 canceled. The Blue Moose (return) 27. Quincy Adams Sawyer 28. Richard Carle in Mary's Lamb 30.—ITEM: Charles A. Fisher, trap drummer of the Wayne Musical Comedy co., and his wife, spent Christmas at his home here.

TIFFIN.—OPERA HOUSE (C. F. Collins, mgr.) The Three Twins Dec. 15 delighted a large audience. Edward Wade as General Stanhope, and Thomas Whilden as the third twin, deserve special mention. Guy Brothers Minstrels 18 pleased a fair sized audience. Their hand was above the average. The Climax 31. Quincy Adams Sawyer 1.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.) The Girl of the Golden West Dec. 18, to fair business; pleased. The Keith Stock co. 20-25; repertory at popular prices; good to good business in My Jim. Others: Never Too Late to Mend, Big Diamond Mystery, The Peddler, Romance of Coon Hollow, The Human Slave. The Girl from Rector's 31.

HAMILTON.—SMITH'S (Tom A. Smith, mgr.) The Girl of the Golden West Dec. 17; fair house. The Girl Question 19; small big Sunday business; satisfied. The Girl from the U. S. A. 25. U. T. O. 26 (Stetson's). Richard Carle in Mary's Lamb 25. Grace Van Studdiford in The Golden Butterfly 29. The Clansman 1. Cole and Johnson 2.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.) Al. G. Field's Minstrels Dec. 17; very good, to S. R. O. house. The Moonshiner's Daughter 25. The Three Twins 3. A Gentleman from Mississippi 15. A Stubborn Cinderella 23. The Traveling Salesman Feb. 9.

LIMA.—FAUROT (L. H. Cunningham, mgr.) Lima Philharmonic Orchestra Dec. 17 drew fair house and gave excellent satisfaction. Her Dark Marriage Morn pleased two light houses 18. The Girl Question 22. Nancy Boyer Stock co. (return) 27-1.

NORWALK.—GILGER (W. A. Roscoe, mgr.) Vaudeville and moving pictures Christmas matinee and night. The Lily and the Prince 23.—ITEM: The Climax, which was to have been the attraction at the Gilger 27, canceled; will appear here later in season.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.) Guy Brothers Minstrels Dec. 21; a satisfactory performance to a poor house. Edwards and Glenwood's Concert Comedy co. 24, 25. The Gaiety Girls Singers 6. St. Elmo 14. Hinshaw's Grand Opera co. 20.

MASON.—ARMORY THEATRE (O. C. Haverstick, mgr.) The Blue Moose 18; pleased good house; a return would pack house. Wind of Wiseland 18. Al. Martin's U. T. O. 25. The Wolf 27.

STEUBENVILLE.—GRAND (A. M. Morley, mgr.) A Gentleman from Mississippi Dec. 18, with excellent cast; delighted fair sized audience. Dark 17-24. Queen of the Outlaws' Camp 25. The House of a Thousand Candles 27.

UPPER SANDUSKY.—AUDITORIUM (Dr. R. N. McConnell, mgr.) J. Adam Bede (lecture course) Dec. 19. Paid in Full 19; gave excellent satisfaction; finest production this season. Her Dark Marriage Morn 25.

DELPHOS.—SHEPHERD'S OPERA HOUSE (P. H. Stump, mgr.) Paid in Full Dec. 18; fine co., very pleasing; fair business. Three of a Kind 25. Johnson-Ketchel eight pictures 25. Santanelli, hypnotist, 27-1.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox, mgr.) Key and Ahey Dec. 11; good business and performance. Martin's U. T. O. 27. Lonesome Love 1. The Girl Question 4.

UNRICHVILLE.—CITY OPERA HOUSE

(Eivin and Van Ostran, mgrs.) The Captain of Plymouth (local) Dec. 19, 17, to capacity; excellent attraction. Lonesome Love 25. Married in Haste 5. Girl of the Mountains 18.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, mgrs.) The Girl from Rector's Dec. 18 pleased a fair audience. Texas 22 canceled. The Wolf 30.

MARIETTA.—AUDITORIUM (L. M. Locha, mgr.) Adelaide Norwood Dec. 17 in Aida; fine attraction and good business. Married in Haste 25. Three Twins 28.

WARREN.—OPERA HOUSE (John J. Murray, mgr.) The Girl from Rector's Dec. 13; excellent co. to light house. Minstrelsy and Heath 14; house sold in advance.

NEWARK.—AUDITORIUM (Will D. Harris, mgr.) Three Twins Dec. 17; fair house; very satisfactory. The Climax 19; good business. The Golden Butterfly 27.

ELYRIA.—THEATRE (H. A. Dryman, mgr.) The Sunny Side of Broadway Dec. 19 pleased good attendance. The Wolf 25. The Girl from Rector's 27. The Climax 1.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.) Moving pictures to good business. Band concert 1. The Girl from U. S. A. 4.

CIRCLEVILLE.—OPERA HOUSE (H. G. Gordon, mgr.) The Climax Dec. 18 delighted a small audience.

VAN WERT.—AUDITORIUM (J. Frank Homan, mgr.) Blue Moose Dec. 30. Girl from Rector's 4. Beverly 13. Dark 20-25.

OKLAHOMA.

GUTHRIE.—OPERA HOUSE (J. M. Brooks, mgr.) Olga Northwold Dec. 13 in Sapho; excellent; to S. R. O. Florence Gear 17 in Fluffy Ruffles; good, to full house. Strongheart 25. Girl Question 29. House of a Thousand Candles 31.

TULSA.—OPERA HOUSE (Oscar V. Ma, mgr.) Charles B. Hanford Dec. 15 in An American Lord; large and well pleased audience. Fluffy Ruffles 10; packed house. Strongheart 17; very small house; very poor co. Lion and the House 24. House of a Thousand Candles 25.

SAYRE.—AUDITORIUM (B. F. Williams, mgr.) Fred G. Conrad presented William Louis in Monte Cristo Dec. 18; pleased good house.

CLAREMORE.—WINDSOR OPERA HOUSE (G. D. Davis, mgr.) Dec. 20-25 dark. Why's Dramatic co. 27-29.

SHAWNEE.—BECKER THEATRE (John Fraining, mgr.) Strongheart Dec. 27.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hasselrick, mgr.) King Dodo Dec. 17; excellent co.; pleased capacity; many curtain calls. Forty-five Minutes from Broadway 19. University of Oregon Glee Club 23.

SALEM.—GRAND (John F. Corray, mgr.) Forty-five Minutes from Broadway Dec. 11; big business; good co. Sara Kendall 30. In Wyoming 34. Commencement Days 27.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durban, mgr.) A Stubborn Cinderella Dec. 16; an excellent co. to good business. Harry Stunt as Mac, Grace Edmund as Lady Lydia and Ed. Mac Goldsmith as Lord scored individual hits, and were accorded many well merited encores and curtain calls; William White as Colonel Hunt and Claire Noelle as Nellie played. The others: Francis Pierlot, Lester Crawford, Charles Richards, Frank Schell, L. Leffner, H. Sampson, T. H. Sedgwick, Henry Chase, E. Hastings, Josephine Baird, C. B. Hays, B. J. Evans, S. O. Herbert, and Harry Jones.

The singing of the chorus was unusually good. William Collier in A Lucky Star 17, 18, with matinee; co. and business excellent; William as Roland Lester Star and Marjorie Wood as the Chaperon made well merited hits and received many curtain calls. Paula Marr as Nell Van Buren, Katherine Mulkins as Phyllis Rivers, and M. L. Heckert as Heinrich merit special mention. The others: Reginald Mason, Wallace Worsley, P. H. Westerton, Richard Maichien, Thomas Martin, J. B. Adams, James Sheeran, William Norton, Phyllis Young, Mrs. Haddfield, and Buster. The scenery was good, and the play was well staged and made a very favorable impression here. The Traveling Salesman 25, with matinee; good business only. Hummel's Creams in Sham 29. Elsie Ferguson

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In such a Little Queen 30. Under Southern Dec. 1.—ITEMS: The Traveling Salesman is taking vacation here the week of 30. and were guests of the Pull the 31.—The White Squaw Dec. 20: fine attraction; small house. Tempest and Sunshine 29. Thomas Jefferson in Hip Van Winkle 30. St. Elmo 31. The Traveling Salesman 30. Yankee Doodle Detective 31. Wizard of Wiseland 31. The Girl Question 15.
MUNESPORT.—WHITE'S NEW THEATRE (F. D. Hunter, mgr.): Joe Horita in Fritz, the Wandering Musician, Dec. 17, 18; good co.; fair houses. The Three Twins 21; excellent; small audience; deserved S. R. O. The Call of the Wild 25. House of a Thousand Candles 27.
—ITEM: Mr. Whitten and Miss Sweetman made distinct hits in The Three Twins and will be welcomed back to good houses.
RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Call of the Wild Dec. 10; fair house; fine performance. Rogers and Grille, harpist and monologue, 20; good house. Will Carlton 21; good house; the former Schriker's Hungarian Orchestra 22; excellent. U. S. Senator T. P. Gore 23 to a packed house. St. Elmo 30.
WASHINGTON.—NIXON (Reis Circuit Co., mgrs.): C. D. Miller, mgr.; Cutter Stock co. Dec. 13-15; packed good business entire week in The Triumph of the Will; repeated its former Street Detective, Cowboy Sheriff, A Woman's Way, and At Risk of His Life. Chauncey Keiffer co. 20-25.
MAHANOY CITY.—KAISER'S GRAND OPERA HOUSE (M. C. Kaiser, mgr.): House of a Thousand Candles Dec. 16; very good, to fair house. Paid in Full 17; repeated its former success; deserved better business. Holy City 18; enjoyed by good audiences. Mummy and Humming Bird 25. Lena Rivers 28.
JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Hows pictures Dec. 17; mildly pleased this trip. The Banker's Child 18; fair attraction and business. Uncle Dave Holcomb 21; good attraction to fair business. The House of a Thousand Candles 25. Clara Lipman 27. Henrietta Crossman 31.
TARENTUM.—NIXON (O. N. Reed, mgr.): Blue Mouse Dec. 14; delighted good house; best comedy of the season. The Wolf 16 to small audience; co. deserved packed house. The White Squaw 17; pleased small house. Uncle Dave Holcomb 21. A Girl of the Mountains 25. Tempest and Sunshine 1. Isle of Spice 4.
SAINT MARYS.—TEMPLE THEATRE (J. S. Speer, mgr.): William Lawrence in Uncle Dave Holcomb Dec. 14; excellent, to very poor business. The White Squaw 23 canceled. The Mummy Show Girl 28. Humming Bird 28. St. Elmo 30.
CHAMBERSBURG.—ROSDALE OPERA HOUSE (Frank A. Shindler, mgr.): The Climax Dec. 14; good co. and business. State College Minstrels 15 to good house. Out in Idaho 28. Patsy in Politics 30. Sauter Brown 6.
KANE.—TEMPLE (H. W. Sweetly, mgr.): Senator Dario co. Dec. 20, 21 to light business. Johnson and Ketchel light pictures 28. A Girl of the Mountains 29. Swedish Musician and Musician 30. Faust 4. St. Elmo 5. A Broken Idol 18. Patsy in Politics 15.
PITTSBURGH.—BROAD STREET (Thomas M. Gibbons, mgr.): The Thief Dec. 18; excellent performance and business. The House of a Thousand Candles 19; good business. Joseph Ferguson in Caught Last 28. Taylor Stock co. 27-1 (except 29). The Traveling Salesman 29.
HARRISBURG.—MAJESTIC (N. C. Mirick, local mgr.): The House of a Thousand Candles Dec. 18; fair attendance; good attraction. Good sited house. Francis Wilson 25. Elsie Ferguson 27.
ROCHESTER.—MAJESTIC (Charles E. Smith, mgr.): Moving pictures to good business.—OPERA HOUSE (Walter Jaross, mgr.): Casey's Vacation Burlesque Dec. 18; pleased a large audience.
NORRISTOWN.—OPERA HOUSE (Reis Circuit, mgr.): C. M. Southwell, mgr.: The Climax Dec. 17; pleased fair business. The College Mandolin and Glee Club 20; pleased large audience. A Stubborn Cinderella 25.
SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): The House of a Thousand Candles Dec. 17; small audience; should have had better. The Show Girl 28. The Traveling Salesman 31.
WEST CHESTER.—OPERA HOUSE (F. Small, mgr.): Pictures and vaudeville Dec. 20-25; large business. Ethel Morton's Opera co. 26; matinee and night. Paid in Full 27. Human Hearts 30.
POTTSTOWN.—OPERA HOUSE (E. C. Mangor, mgr.): The Traveling Salesman Dec. 15; good co. and business. Girls 15; pleased good sited house. Daniel Boone on the Trail 25. The Show Girl 27.
WARREN.—LIBRARY THEATRE (J. D. Woodard, mgr.): The Isle of Spice Dec. 18; fair attendance. Teachers' Institute Course 20-23; large houses. Thomas Jefferson in Hip Van Winkle 27.
RENOVO.—THEATRE (T. A. Slattery, mgr.): The Eight Vassar Girls Dec. 18; excellent, to poor house. The Banker's Daughter 30.
BRADFORD.—THEATRE (Reis Circuit, mgr.): Jay North, mgr.; Dark Dec. 15-24. The White Squaw 25. Thomas Jefferson 28. Right Bells 1.
SHERON.—GRAND OPERA HOUSE (G. R. Swartz, mgr.): Mae La Porte Repertoire co. Dec. 27-1.
TEXAS
KITANNING.—LYCEUM (John Wick, mgr.): Casey's Vacation Dec. 14; pleased good business. Maher Stock co. 16-18; good co. to good business.
NEW CASTLE.—OPERA HOUSE (Reis Circuit, mgr.): E. H. Norris, mgr.; Morse Minstrels Dec. 15-16; pleased fair attendance. Madame La Porte Stock co. 20-25.
MEADVILLE.—ACADEMY (Reis Circuit, mgr.): Ben F. Mack, mgr.; Chauncey Keiffer co. Dec. 27-1.
RUTHER.—MAJESTIC (George N. Burchhalter, mgr.): Eight Vassar Girls Dec. 21; good business. Manhattan Stock co. 27-1.

poor business. The State College Minstrels 17; fair, to fair business. The Cutter Stock co. 27-1.
—ITEM: Business has fallen off considerably during the holidays, notwithstanding the fact that all of the industries are running in full. It is expected that business will greatly improve after the new year.
COLUMBIA.—THEATRE (George W. Lowder, mgr.): Dark Dec. 13-22. Isle of Spice 25.
SOUTH CAROLINA
COLUMBIA.—THEATRE (F. L. Brown, mgr.): House of a Thousand Candles Dec. 17; poor, to fair business. Polly of the Circus 19; very good, to good business. Servant in the House 27. Kyle Bellow 28. Cohan and Harris 29. Royal Chef 1. Girl from the Golden West 1. Prince Chap 5. Merry Widow 15. Parsifal 18. Paid in Full (return engagement) 19. Buster Brown 20. Black Patil 21. Florence Davis 24.—LYRIC (O. E. Kessnick, mgr.): The Long Stock co. in Charley's Aunt and in Under a Cloud, with moving pictures, pleased paying business Dec. 17-25.
NEWBERRY.—CITY OPERA HOUSE (Richard and Baxter, mgrs.): A Knight for a Day Dec. 8; co. and business fair. Polly of the Circus 13; excellent co. to good business; deserved S. R. O. as it was one of the best ever here. The House of a Thousand Candles 16; fine co. to poor business. Edna Marshall in Lena Rivers 22. The Heart of an Indian 23.
CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): The Red Mill, by a mediocre co., Dec. 17; full house. House of a Thousand Candles 18 and matinee to fair business. Cohan and Harris Minstrels 23. Kyle Bellow 27. Servant in the House 28. Royal Chef 31. Prince Chap 3. Girl from the Golden West 8. Lillian Russell 7. Mrs. Fiske 22.
ORANGEBURG.—ACADEMY (J. M. O'Dowd, mgr.): Willis Comedy co. Dec. 9-11; fair, to poor business. Neil Litchfield Trio 15. Adelaide Stevens 21. Village Parson 29.—ITEM: Bad weather caused poor business for Willis Comedy co. 9-11.
GREENVILLE.—OPERA HOUSE (B. T. Whitmore, mgr.): Heart of an Indian Dec. 12; co. and business fair. Polly of the Circus 10; best attraction of season to S. R. O. A Knight for a Day 17; delighted fair business. Marion Stock co. 20-25.
ABBEVILLE.—OPERA HOUSE (A. B. Cheatham, mgr.): Lena Rivers Dec. 18; poor, to poor house. A Knight for a Day 20; good; local musical comedy ever seen here and well received by fair house.—ITEM: Lena Rivers co. disbanded here and left for their homes 19.
FLORENCE.—AUDITORIUM (F. Brand and G. Brown, mgrs.): The Red Mill Dec. 14; fair co. to S. R. O. Willis Musical Comedy co. 16-18; fair, to poor business.
SOUTH DAKOTA
YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Elwin Strong co. Dec. 20-25 opened in Acres of Diamonds to good business; pleased. The Thief 27.
SIOUX FALLS.—NEW THEATRE (Fred Becker, mgr.): Trislie Frigiana in The American Idea Dec. 17; excellent co. to S. R. O.; pleased every one. Ole Olson 19; pleased a full house.
TENNESSEE
CHATTANOOGA.—SHUBERT (P. R. Albert, mgr.): James J. Jeffries and co. pleased fair business Dec. 14. The Power of the Ranch, closed, business 15. Cohan and Harris Minstrels closed good business 17. Al. H. Wilson 25.—BLOD (O. A. Neal, mgr.): In Panama pleased good business 13-15. David Copperfield 30-35.
DYERSBURG.—AUDITORIUM (Scott Brothers, mgrs.): Two Merry Tramps Dec. 18; fair co. small business. Home talent, benefit of the City League, Dec. 14; good co.; S. R. O.; Mabel Maitland, Louise Atkins, Miss Del Vecchio, and Miss Cover deserve special mention; by special request they will play a return engagement during the holidays.
TEXAS
PALESTINE.—NEW TEMPLE (W. E. Swift, mgr.): The Great Divide drew and pleased good house Dec. 13. The Musical Comedy co. (local) billed for 17, was postponed until January on account of an accident to the musical director, Ben Walker. The Time, the Place and the Girl 20. Albert Taylor Stock co. 25-28. May Stewart 1. Human Hearts 7. Mock Sad All co. 11. House of a Thousand Candles 24.—ITEM: Mr. Swift has been giving some fine attractions lately and each and every one not only drew well but were successful and pleased. The box office receipts show that this city can handle some of the best attractions making this State.
EL PASO.—EL PASO (Frank Rich, mgr.): David Warfield Dec. 14 to best paying house of the season; house sold out days in advance; audience greatly pleased. Clara Northcote 20; house sold out 10 (seating capacity, 1,200).
CRAWFORD (Frank Rich, mgr.): North Brothers' Stock co. in St. Elmo 12-19; good co. and delighted audiences all week.
MARSHALL.—AUDITORIUM (L. A. Meyer, mgr.): A Beggar Prince co. Dec. 17; fair business and co. A College Boy 20. The Cat and the Fiddle 23.—GRAND (W. J. Shivers, mgr.): The Andersons 13-16 to good business. Matinee Girl 17, 18; good business and satisfaction.
GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Great Divide Dec. 15; excellent co.; good business. The Gingerbread Man 17; splendid attraction; pleased a good sized audience.
SHERMAN.—OPERA HOUSE (A. B. Saul, mgr.): Brewster's Millions Dec. 16; good business; pleased. Little Johnny Jones 18 drew well, though inclement weather reduced attendance some; performance very satisfactory.
WAXAHACHIE.—SHELTON OPERA HOUSE (T. H. Shelton, mgr.): St. Elmo Dec. 13; pleased small house. Home Tramps 16; poor business. Fluffy Ruffes 21.
GAINESVILLE.—OPERA HOUSE (Paul Galla, mgr.): Brewster's Millions Dec. 14; good, to fair house. Little Johnny Jones 16; capable co.; amused good house. Gingerbread Man 21.
DENTON.—WRIGHT'S OPERA HOUSE (V. Flow, mgr.): St. Elmo co. in St. Elmo Dec. 22;

good co., to fair business. The Time, the Place and the Girl 23.
AMARILLO.—GRAND (H. H. Elliott, mgr.): Theodore Lorch closed a week's engagement Dec. 18; fair co. and business. Little Johnny Jones 22.
LAMPASAS.—WITCHER OPERA HOUSE (C. N. Witcher, mgr.): Uncle Josh Jenkins Dec. 18; co. pleased big house. Missouri Girl 27.
CLARKSVILLE.—OPERA HOUSE (O. O. Gaines, mgr.): The Beggar Prince Dec. 18; good business and pleased. Cat and the Fiddle 21; to S. R. O.; excellent performance. Babes in Toyland 3. Final Settlement 7. Polly of the Circus 11. House of a Thousand Candles 14.
MCKINNEY.—OPERA HOUSE (Jesse Worden, mgr.): Dr. Rucker's Korac Wonder co. Dec. 13-15 in repertoire to fair business.
VERMONT
NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane, mgr.): May Hobson in The Rejuvenation of Aunt Mary Dec. 21; excellent co., to small but well pleased house.
RUTLAND.—OPERA HOUSE (Boyle and Breher, lessees): As Told in the Hills Dec. 18 to small house. Dr. Jekyll and Mr. Hyde 25.
VIRGINIA
RICHMOND.—ACADEMY (Leo Wise, mgr.): Florence Davis in Are You a Suffragette Dec. 22.—BLOD (O. I. McKee, mgr.): Dare Devil Dan 20-25; poor, to light business. Cecil Spaulter in The Little Terror 27-1.
COVINGTON.—MAJESTIC (M. J. Browning, mgr.): Billiken Girls Dec. 10; poor, to small house. Wanted a Wife 13; poor; small house. Ten Nights in a Barroom 15.
WASHINGTON
EVERETT.—THEATRE (H. R. Willis, mgr.): Kara Kendall in The Vinegar Buyer Dec. 2; fair house; good co. The Third Degree 3 to capacity; high-class co.; great hit with audience. Everett Choral Society presents Madama Langendorf 7; good house; star well received. The Traveling Salesman 10; fair co.; poor house. Uncle Dan! 12; poor co.; poor house. The Girl at the Helm 14; fair co.; poor business.—ACME (Joseph St. Peter, mgr.): Acme Stock co. in The Old Cross Roads 5-8; light business. Wanted a Wife 13; generally capacity, at the Altar 9-11; good co. A Struggle for Gold 15-18; good co.; capacity business. The Soul Kiss 22. George Primrose Minstrels 23. The Man of the Hour 25. The Alaskan 27. The Land of Nod 31.
TACOMA.—THEATRE (C. H. Herald, mgr.): A Girl at the Helm Dec. 12, 13. Kara Kendall in The Vinegar Buyer 14, 15; light attendance. The Man of the Hour follows.
WEST VIRGINIA
WHEELING.—COURT (R. L. Moore, mgr.): A Gentleman from Mississippi Dec. 17, 18; evergreen favorite. James Lackey, could not overcome the fire scare of the week previous, and light business was the result. Three Twins 25-27. Adelaide Thurston 29. Al. G. Field 1.—VIRGINIA (Charles A. Feinler, mgr.): East Lynne 16-17; light business. Hamlet's Superstition 20-25; business fair, but increasing. On the Suwanee River 27-29. The Girl Question 30-1.—APOLLO (H. W. Rogers, mgr.): Merry World 30-32; S. R. O. Columbia Businessmen 28-25. Star and Glee co. 27-29. College Girls.
OPERA HOUSE (Charles A. Feinler, mgr.): Hall's Associated Players 20-22. To Die at Dawn; good business. Two Orphans 23-25.
FAIRMONT.—MCRAV (Fisher and McCray's Circuit): Lonesome Cove failed to show up.—ITEMS: Mr. Deschane, agent for Harry Scott's Wizard of Wiseland co., was in town this week.—Siracé May, formerly of the team of Bartlett and May, who is now playing vaudeville, was a pleasant caller.—Bert Nordwards, advance agent of Al. G. Field's Minstrels, was a business visitor this week.
CHARLESTON.—BURLIN (N. S. Burlin, mgr.): Hutton-Bailey Stock co. Dec. 13-18; co. and business fair. The Girl of the Golden West 21; excellent production and business. The Gentleman from Mississippi 25.
PARKERSBURG.—CAMDEN (W. E. Kemery, mgr.): The English Opera co. in Alda Dec. 18; pleased fair business. The Wizard of Wiseland 25. Adelaide Thurston in Contrary Mary 27. Al. G. Field's Minstrels 28. Three Twins 29.
SISTERSVILLE.—AUDITORIUM (C. R. Boyle, mgr.): Tempest and Sunshine Dec. 23. Lonesome Cove 25; closed. Vaudeville and moving pictures 25. Three Twins 27 canceled. Guy Brothers' Minstrels 27. Ma's New Husband 30.
HUNTINGTON.—THEATRE (Joseph Gainer, local mgr.): Al. G. Field's Minstrels Dec. 16; delighted a large and appreciative audience. The Girl of the Golden West 20. English Opera co. in Alda, matinee and night, 25. The Three Twins 31.
MARTINSBURG.—CENTRAL OPERA HOUSE (Charles W. Boyer, lessee; William H. Irvine, mgr.): Vaudeville, moving pictures, and C. Nelson Camp's The Universe Dec. 20-24. Out in Idaho 25.
BLUEFIELD.—ELKS OPERA HOUSE (S. H. Joffrey, mgr.): Hutton and Bailey Stock co. Dec. 27-2.
WISCONSIN
RACINE.—THEATRE (Daniel M. Nye, mgr.): Maxwell-Hall Stock co. closed a successful week's engagement Dec. 10; business was good, and that in face of intensely cold weather. Plays given: A Daughter of the People, The Fatal Coin, A Deserted Bride, Shipwrecked, East Lynne, The Scout's Revenge, Sapho, The Mystical Mystery, Escorted from town to town, with good vaudeville between acts; completed co. Sweet Clover 25. A Stubborn Cinderella 26. The Fatal Wedding 27. Todd and Fries co. 30-1. The American Idea 2. Hyde Theatre Party 3-5.—ITEMS: The Racine (W. L.) Lodge, 252, R. F. O. E. on evening of Dec. 18, dedicated their handsome rooms and parlors by a banquet at which 300 were present. It was also the occasion of entertaining Grand Exalted Ruler J. C.

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SUPERIOR.—OPERA HOUSE (C. A. Marshall, mgr.): Graustark Dec. 15 to big business. Return engagement 20. Vaudeville 16-19: De Veide and Gold. A. Skeicher, Augustus Neville and co., Les Theodora, Abbie Mitchell, illustrated songs, and moving pictures. This is the last of vaudeville at this theatre. Only the legitimate road shows will play this house in future. Honeymoon Trail 23. St. Elmo 25 (two performances).—BLOU (R. C. Halliday, mgr.): Yankee Doodle Stock co. in Wormwood 14. Hello, Bill 17. Tracked Around the World 18. The Outest Girl in Town 19: business big.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Guy Stock on Dec. 13 to 14 to fair business in At Piney Ridge. Dr. Jekyll and Mr. Hyde, My Jim, The Vampire, and Noble Sacrifice, co. sends better vaudeville acts. Cry Baby 22. De Urbano's Band 23. The Governor's Pardon 1.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): St. Elmo Dec. 5: good business and co. Green Bay Choral Society 7: packed house at advanced prices. Heynes' Band 12: good business. Blue band. Professor J. J. O'Connell 14 to one house. Stock co. 19-20. Webster's Vaudeville 27, 28.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon, mgr.): Dark Dec. 15-21. The Honeymoon Trail 24. Hickman-Deasey co. 25-2. Horne Nelson 4. The Prince of Tonight 9. The Thief 10. The Climax 15. The Third Degree 19. The Merry Widow 22.

MADISON.—FULLER OPERA HOUSE (Marcus Herman, mgr.): Marie Cahill in Betty and the Boys Dec. 10 drew big; pleased fairly well; male support only fair. The Black Crook, Jr. 17 pleased to heavy house. Loman Howe's moving pictures 18: twice. The Barrier 23. Honeymoon Trail 25.

LANCASTER.—OPERA HOUSE (J. H. Reed, mgr.): Donald Robertson co. in Happiness in a Corner Dec. 15: excellent co. Robertson as usual, was great; also the work of Hassel Mackaye and Cyril Courtney made a hit.

POND DU LAC.—HENRY BOYLE THEATRE (P. H. Haber, mgr.): Hyde's Theatre Party Dec. 25-1. Polly of the Circus 11. The Climax 12. Miss Petticoats 20. The Thief 21.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahl, mgr.): Bailey and Austin in The Top of the World Dec. 15 pleased big business. Bernard Daly in Sweet Innocence 17: very good, to good business. The Talk of New York 30. The Virginian, matinee and night, 25. Louis James 1. The Traveling Salesman 3. Little Johnny Jones 8. The Girl at the Helm 12. Robert Mantell 15.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Valley Forge Dec. 14 failed to appear. Little Johnny Jones 2.—ITEM: Laramie Lodge of Elks will erect a new opera house, to cost from \$50,000 to \$75,000. The committee has already purchased the site and expects to have it in running order for the coming season.

CANADA.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Daniel T. Frawley Stock co. in Glittering Girl Dec. 13-18: good business; co. growing in popularity; Wards Howard, leading woman, leaves the co. this week and goes to the Grand; Alleen May joins as leading woman; Winnipeg people are delighted to know that a prime favorite will join the co. soon, in the person of Blanche Houston. Girl of the Golden West 20-25. Mr. Frawley made his first appearance in the co. this week.—GRAND (Kelly and Rowe, mgrs.): The Shoplifter 13-18: big business. Sapho 20-25.—WALKER (C. P. Walker, mgr.): The Honeymoon Trail 18-23, 18, 19, 20, 21, 22, 23, 24, 25: business. The Climax 20-25. Marie Cahill 27-30. The Third Degree 3-7. Elgar Society Concert (local, for benefit of Anti-Tuberculosis Society) 30.

LONDON, ONT.—OPERA HOUSE (J. D. Egan, mgr.): Grace Van Strudford in The Golden Butterfly Dec. 3: large audience well pleased. May Robson in The Rejuvenation of Aunt Mary and Wilton Lackare in The Battle of Britain 7: both did fair business, but seemed better. Billy (return) 11: two performances to better attendance than before. Kitty (return) 13: amused fair business. Graustark 17: light attendance. The Smart Set 18: two performances to fair business and satisfaction. The Prince Chap 25. Stetson's U. T. C. 27.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan, mgr.): R. C. H. A. Band concert Dec. 15 pleased large audience. Billy 16 to appreciative audience. Other People's Money 18 to fair business. The Time, the Place and the Girl 23. The Volunteer Organist 25. Graustark 29. Going Some 30. The Arrival of Kitty 1. May Robson 8.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Robinson Opera co. opened Christmas Day, presenting The Mikado at the matinee and The Show Girl at night. During the week of the co. will present The Mikado, Honeymoon Girl, Boccaccio, Chimes of Normandy and others.

QUEBEC, QUE.—AUDITORIUM (J. H. Alou, mgr.): May Robson in Aunt Mary Dec. 23-25. Hammerstein's Opera Comique co. will sing the following operas 3-8: Chimes of Normandy, Les Dragons de Villars, Mascotte, La Fille de Mide Angol, Mignon, and Le Petit Duc.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson, mgr.): The Arrival of Kitty Dec. 18: performance good; house fair. Under the North Star 25. Paying the Price 27. The Foot Trail 29. Prince Chap 30. Stetson's U. T. C. 1.

BARRIE, ONT.—OPERA HOUSE (John Powell, mgr.): The Fox Dec. 17 to decidedly poor house. The Arrival of Kitty 20: good, to light business. Graustark 27. Paying the Price 30.

ST. THOMAS, ONT.—GRAND (William Irvine, mgr.): The Smart Set pleased good business Dec. 17. Stetson's U. T. C. matinee and night 25. The Particle Stock co. 27-1.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox, mgr.): Tom Marks co. Dec. 13-18: excellent attendance; good attraction. Uncle Tom's Cabin 28.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (H. Stuart Raleigh, mgr.): Paying the Price Dec. 25. The Lost Trail 27. Bertha Galland in The Return of Eve 30.

SHERBROOKE, QUE.—CLEMENT (W. J. Tippet, mgr.): The Rejuvenation of Aunt Mary Dec. 22: excellent, to crowded house.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 25-15.
ALLEN, ESTELLE (Joe King, mgr.): Burlington, Ia., Dec. 28.
ALLEN, VIOLA (Liebler and Co., mgrs.): Brooklyn, N. Y., Dec. 27-1.
ANGLIN, MARGARET (Louis Netherstall, mgr.): Boston, Mass., Dec. 27-8.
ARIZONA (Gus Hill, mgr.): Paterson, N. J., Dec. 27-29. Camden 30-1.

ARSENE LUPIN (Charles Frohman, mgr.): Chicago, Ill., Dec. 27—Indefinite.
AS THE SUN WENT DOWN (Arthur G. Alaton, mgr.): St. Joseph, Mo., Dec. 26-29. Ft. Scott, Kan., 30. Springfield, Mo., 31. Pittsburgh, Kan., 1. Webb City, Mo., 2. Parsons, Kan., 3. Coffeyville 4. Independence 5. Chanute 6. Iola 7. Wichita 8.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Catskill, N. Y., Dec. 25. Rondout 29. Walden 30. Ellenville 31. Kingston 1. Liberty 3. Walton 4.
BANKER'S CHILD (Harry Shannon, mgr.): Philadelphia, Pa., Dec. 28. Clearfield 29. Renova 30. Bellefonte 31. Milton 1. Danville 2. Bloomsburg 3. Berwick 4. Hazleton 5.

BARRIER, THE (Klaw and Erlanger, mgrs.): Baltimore, Md., Dec. 27-1.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Philadelphia, Pa., 8-15.
BATES, BLANCHE (David Belasco, mgr.): Chicago, Ill., Dec. 20-1. Peoria 3. Galesburg 4. Quincy 5. Bloomington 6. Decatur 7. Springfield 8.

BELLE OF JAPAN (Wm. Wamsher, mgr.): Mercer, U. S., Dec. 28. Lehi 29.
BELLEVUE, KYLIE (Charles Frohman, mgr.): Columbia, S. C., Dec. 28. Charleston, S. C., 29. Greenville 30. Norfolk, Va., 31.

BEN-HUR (Klaw and Erlanger, mgrs.): Pittsburgh, Pa., Dec. 27-1. Baltimore, Md., 3-8.
BERESFORD, HARRY (Edgar Forrest, mgr.): Jackson, Tenn., Dec. 28. Union City 29. Princeton, Ky., 30. Madisonville 31.

BEVERLY (Eastern: Delamater and Norris, Inc., mgrs.): Springfield, Ill., Dec. 26-29. Peoria 30. Jan. 1, East St. Louis 2. Belleville 3. Elmhurst 4. Bloomington 5. Ft. Wayne, Ind., 6. Findlay, O., 8.

BEVERLY (Western: Delamater and Norris, Inc., mgrs.): Yakima, Wash., Dec. 25. Ellensburg 26. Tacoma 30. St. Everett 1. Seattle 2.

BIG JIM (Gardiner Brothers, mgrs.): Guide Rock, Neb., Dec. 28. Superior 29. Wymore 30. Odell 31.
BLUR MOUSE (The Shuberts, mgrs.): Marion, O., Dec. 29.

BREND OF A THIEF (J. P. Eckhardt, mgr.): Cleveland, O., Dec. 27-1. Detroit, Mich., 2-8.
BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Houston, Tex., Dec. 27, 28. Temple 29. Austin 30. San Antonio 31. 1. Bishop, Ariz., 2. Douglas 3. Tucson 5. Prescott 7. Phoenix 8.

BREWSTER'S MILLIONS (C. H. Livingston, mgr.): Manchester, N. H., Dec. 30. Woonsocket, R. I., 5. Brockton, Mass., 1, 8.
BROADWAY AFTER DARK (H. Woods, mgr.): Philadelphia, Pa., Dec. 27-1.

BROKE BILLIE (Charles Frohman, mgr.): Cincinnati, O., Dec. 26-1.
CARTER, MRS. LESLIE (Charles Van Strudford, mgr.): Vicksburg, Miss., Dec. 29.

CHEEKERS (Stair and Havlin, mgrs.): Birmingham, Ala., Dec. 27-1.
CIRQUE MAN (Klaw and Erlanger, mgrs.): Portland, Me., Dec. 27-1.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—Indefinite.
CLANSMAN (Geo. H. Brennan, mgr.): Indianapolis, Ind., Dec. 27-29. Greensburg 30. Connersville 31. Hamlet, O., 1. Cincinnati 2-8.

CLIMAX, THE (Western: Joseph Weber, mgr.): Superior, Wis., Dec. 28. Duluth, Minn., 29. 30. Ishpeming, Mich., 31.
CLIMAX, THE (Middle Western: Joseph Weber, mgr.): Akron, O., Dec. 27, 28. Norwalk 29. Sandusky 30. Tiffin 31. Evira 1. Cincinnati 2-8.

CLIMAX, THE (Southern: Joseph Weber, mgr.): Decatur, Ala., Dec. 28. Corinth, Miss., 29. Columbus 30. Greenville 31. Jackson 1. Yazoo City 3.

CLIMAX, THE (Pennsylvania: Joseph Weber, mgr.): Easton, Pa., Dec. 28. East Stroudsburg 29. Middletown, N. Y., 30. Wallen 31. Newburgh 1.

COLLIER, WILLIAM (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 27-8.
COMMANDING OFFICER (Daniel Frohman, mgr.): New York city Dec. 27—Indefinite.

CONVICT 990 (A. H. Woods, mgr.): Philadelphia, Pa., Dec. 27-1.
CONVICT'S SWEETHEART (A. H. Woods, mgr.): St. Louis, Mo., Dec. 26-1.

COUNTY SHERIFF (Chas. H. Brooke, mgr.): Exeter, N. H., Dec. 28. Portsmouth 29. South Framingham, Mass., 30. Worcester 31. Woonsocket, R. I., 1.

COWBOY AND THE THIEF (Ed Rowland, Jr., mgr.): Newark, N. J., Dec. 27-1.
COWBOY GIRL (Kilroy and Britton, mgrs.): Detroit, Mich., Dec. 26-1.

COW PUNCHER (Central: W. F. Mann, prop.): Tallulah, La., Dec. 28. Jackson, Miss., 29. Durant 30. Lexington 31. Yazoo City 1. Clarksdale 3. Greenville 4.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Seattle, Wash., Dec. 27-1.
CRAWLEY, CONSTANCE (Paul Liebler, mgr.): Indianapolis, Ind., Dec. 27-29. Marion, O., 30. Creole Slave's Revenge (A. H. Woods, mgr.): Columbus, O., Dec. 30-1.

CRORMAN, HENRIETTA (Maurice Campbell, mgr.): Altoona, Pa., 1-3.
CRY BABY (Chas. W. Mosier, mgr.): Streator, Ill., Dec. 27. Galena 28. Dixon 29. Sterling 30. Morton 31.

DALY, ARNOLD (Liebler and Co., mgrs.): New York city Dec. 27-8.
DANIEL BOONE ON THE TRAIL (Central: J. W. Clinton, mgr.): Reading, Pa., Dec. 28. Rutstown 29. Norristown 30. Allentown 31. St. Bethlehem 1.



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DANIEL BOONE ON THE TRAIL (Eastern: C. A. Teaf, mgr.): Frankfort, Ind., Dec. 28. Tipton 29. Elwood 30. Alexandria 31. Anderson 1. Keightstons 2. Richmond 4. Liberty 5. Connelville 6. New Canaan 8.
DAVIS, FLORENCE (A. G. Delamater, mgr.): Lynchburg, Va., 1.
DEVOY, EMMET (W. G. Smyth, mgr.): Livingston, Mont., Dec. 28. Billings 29. Miles City 30. Dickinson, N. D., 31.
DIVORCE (J. C. Whitney, mgr.): New York city Dec. 20—Indefinite.
DODSON, J. E. (Cohan and Harris, mgrs.): Philadelphia, Pa., Dec. 27-8.
DREW, JOHN (Charles Frohman, mgr.): Brooklyn, N. Y., Dec. 27-1.
EAST LYNNE (Joe King's): Albany, N. Y., Dec. 28, 29.
EAST LYNNE (Lee Moses, mgr.): Oakland, Neb., Dec. 28. Lyons 29. Bancroft 30.
ELI AND JANE (Harry Green, mgr.): Ravenna, Neb., 30. Broken Bow 31. Ansley 1. Burwell 2. Scott 3. Ord 4.
ELLOTT, MAXINE (George J. Appleton, mgr.): Philadelphia, Pa., Dec. 27-1. New York city 3—Indefinite.
EYE WITNESS (Jackson and Manley, mgrs.): Knoxville, Tenn., Dec. 27-1.
FARNUM, DUSTIN (Liebler and Co., mgrs.): New York city Dec. 20—Indefinite.
FAUST (Olga Verne White, mgr.): Strong City, Kan., Dec. 28. Iola 29. Humboldt 30. Topeka 31. Leavenworth 1. St. Marys 2. Holton 3. Manhattan 4. Blue Rapids 5. Clyde 6. Beloit 7. Cawker City 8.
FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Washington, D. C., Dec. 25-1. Philadelphia, Pa., 3-5.
FIGHTING PARSON (W. F. Mann, prop.): Crawford, Neb., Dec. 28. Alliance 29. North Platte 30. Bealington 31. Kearney 1. Grand Island 2. Central City 3. York 4.
FINAL SETTLEMENT (Southern: Clay T. Vance, mgr.): Columbus, Ga., Dec. 25. Union Springs, Ala., 29. Tallahassee, Fla., 30. Newton, Ala., 31. Griffin, Ga., 1.
FIRES OF FATE (Charles Frohman, mgr.): New York city Dec. 28—Indefinite.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Dallas, Tex., Dec. 27, 28. Waco 29. San Antonio 30. Houston 31. Galveston 1. New Orleans, La., 3-8.
FLAG LIEUTENANT (J. C. Williamson, mgr.): Wellington, New Zealand, Dec. 27-18. Masterton 19. Wanganui 18, 19. Palmerston 20, 21. Hastings 22. Napier 24, 25. Gisborne 26-28. Auckland Feb. 8-19.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 25—Indefinite.
FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—Indefinite.
GALLAND, BERTHA (The Shuberts, mgrs.): Cleveland, O., Dec. 27-1.
GAMBLER OF THE WEST (A. H. Woods, mgr.): Camden, N. J., Dec. 27-29. Bayonne 30-1.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Atlanta, Ga., Dec. 27-1.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Baltimore, Md., Dec. 27-1. Philadelphia, Pa., 3-8.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Columbus, O., Dec. 27-1. Indianapolis, Ind., 3-8.

GEORGE GRACE (William A. Brady, mgr.): St. Louis, Mo., 3-5.
GILMORE, PAUL (A. J. Spencer, mgr.): Paducah, Ky., Dec. 28. Cairo, Ill., 29. Jackson 30.
GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Chicago, Ill., Dec. 26-1. Milwaukee, Wis., 3-8.
GIRL AND THE GAWK (Will H. Locke, mgr.): Cherryvale, Kan., Dec. 29. Casey 30. Sedan 31.
GIRL AND THE STAMPEDE (Victor E. Lambert, mgr.): Medford, Oia., Dec. 28. Caldwell, Kan., 29. South Haven 30. Mulvane 31. Douglas 2. Augusta 3. Baroka 4. Madison 5. Burlington 6. Neosho Falls 8.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Kansas City, Mo., Dec. 26-29. Milwaukee, Wis., 30-1.
GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Wayne, Neb., Dec. 28. Stanton 29. Norfolk 30. Columbus 31. Beatrice 1. Belleville, Kan., 2. Mankato 3. Okerlin 4. Norton 7. Goodland 8. Colby 10.
GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Eaton, O., Dec. 28. Middletown 29. Wilmington 30. Murray, Ia., 31. Kansasville 1. Lancaster 2. Gallipolis 4. Pomeroy 5. Crooksville 7.
GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Auburn, Neb., Dec. 28. Nebraska City 29. Plattsmouth 30. Corning 31. Council Bluffs, Ia., 1. Neola 2. Atlantic 3. Manning 4. Perry 5. Adel 6. Osceola 7. Ottumwa 8. Davenport 9.
GIRL OF EAGLE RANCH (Kelly and Brennan, mgrs.): West Frankfort, Ill., Dec. 23. Carbondale 29. Anna 31. Dongola 1.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Richmond, Va., Dec. 28, 29. Danville 30. Winston-Salem, N. C., 31.
GIRL OF THE MOUNTAINS (O. B. Woe, mgr.): Dubois, Pa., Dec. 28. Kane 29. Cherry 30. Titusville 31. Oil City 1.
GIRLS (The Shuberts, mgrs.): Rock Island, Dec. 28. Galesburg 29. Canton 30. Macomb 31. Quincy 1.
GLASER, VAUGHAN (St. Elmo: Vaughan Glaser, mgr.): Toronto, Ont., Dec. 27-1.
GRAUSTARK (Central: Baker and Castle, mgrs.): Red Wing, Minn., Dec. 28. St. Peter 29. Owatonna 30. Albert Lea 31.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): Lindsay, Ont., Dec. 28. Peterboro 29. Kingston 30. Ottawa 31.
GRAUSTARK (Southern: Baker and Castle, mgrs.): Union, Ind., Dec. 28. Bloomington 29. Columbus 30. North Vernon 31.
GREAT DIVIDE (Special: Henry Miller Co., mgrs.): Toledo, O., Dec. 26-29. Dayton 30-1. Wheeling, W. Va., 3-5.
GREAT JOHN GANTON (The Shuberts, mgrs.): Louisville, Ky., Dec. 25-29.
HACKETT, JAMES K. (Charles Frohman, mgr.): St. Louis, Mo., Dec. 26-1.
HACKETT, NORMAN (Julius Murry, mgr.): Columbus, O., Dec. 27-29.
HANS HANSON (Louis Reis, mgr.): Hies, Tex., Dec. 28. Stephenville 30. Comanche 31. Coleman 1.
HART, THE LAUGH KING (Geo. L. Barton, mgr.): Joplin, Mo., Dec. 26-28. Carthage 27-

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ment Co., mgrs.): Buffalo, N. Y., Dec. 27-1,
Cleveland, O., 3-8.

STOCK COMPANIES.
ACADEMY OF MUSIC (Kilmt and Cassola,
mgrs.): Chicago, Ill., July 25—Indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett,
Wash.—Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San
Francisco, Cal., Aug. 23—Indefinite.
ARVING DENTON (George H. Denton, mgr.):
Memphis, Tenn., Dec. 25—Indefinite.
ATHON: Portland, Ore.—Indefinite.
AVENUE THEATRE (Connors, Edwards and
Both, mgrs.): Wilmington, Del., Aug. 23—In-
definite.
BALDWIN-MELVILLE: Jacksonville, Fla.,
Nov. 8—Indefinite.
BAYONNE (W. E. Nesland, mgr.): Bayonne,

BUCK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 9—Indefinite.
DELAHO AND STONE (DeLaHo and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
DELIC (David H. Huntington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.
DIJOU THEATRE (George Payton, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—Indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
COLONIAL (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—Indefinite.
COLUMBIA (G. K. Kennick, mgr.): Columbia, S. C.—Indefinite.
CONNORS AND EDWARDS: Stapleton, S. I.—Indefinite.
CORNELL HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.
CURRENT (Peter Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.
CURRENT (Frank Carpenter, mgr.): White Plains, N. Y.—Indefinite.
CRITERION (Kilmet and Gasmole, mgrs.): Chicago, Ill., Dec. 8—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Kansas City, Mo.—Indefinite.
EMPIRE (Guy Woodward, mgr.): Dallas, Tex.—Indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—Indefinite.
FOREPAUGH: Indianapolis, Ind., Sept. 6—Indefinite.
FOREPAUGH: Cincinnati, O.—Indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—Indefinite.
FRENCH (Montreal, P. Q., Sept. 27—Indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.
FULTON (J. H. Fulton, mgr.): Ft. Smith, Ark.—Indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—Indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.
GRAND: Salt Lake City, U.—Indefinite.
GRAND (Howe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Wheeling, W. Va.—Indefinite.
HEBERT (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—Indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terra Haute, Ind., Sept. 26—Indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.
INDIANA: South Bend, Ind.—Indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York City, Dec. 4—Indefinite.
KEITH (James K. Moore, mgr.): Portland, Me., April 19—Indefinite.
KEITH: Cleveland, O., Dec. 13—Indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—Indefinite.
LYRIC: Lima, N. Y.—Indefinite.
LYLE BERT: Rochester, N. Y., June 14—Indefinite.
MARKS, MAY A. BELL (H. W. Marks, mgr.): Ottawa, Ont.—Indefinite.
MARLOWE: Boise City, Ida.—Indefinite.
MARVIN (Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—Indefinite.
MORRIS-THURSTON: Bay City, Mich.—Indefinite.
NATIONAL (Paul Caseneuve, mgr.): Montreal, P. Q.—Indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): Minneapolis, Minn., Sept. 20—Indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York City, Nov. 9—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—Indefinite.
PAIGE, MABEL: Birmingham, Ala., Sept. 27—Indefinite.
PAYTON, E. S. Lawrence: Toledo, O., Nov. 21—Indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—Indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
PRINCESS: Davenport, Ia.—Indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—Indefinite.
SNOW, MORTIMER: Troy, N. Y., Sept. 4—Indefinite.
SPOONER, EDNA MAY (Charles E. Blaney, mgr.): New Orleans, La., Aug. 23—Indefinite.
TRAHERN (Al Trahern, mgr.): San Antonio, Tex., Nov. 14—Indefinite.
VAN DYKE: Denver, Colo., Sept. 5—Indefinite.
WALLACE, HOPE (D. Otto Hiner, mgr.): Ottumwa, Ia.—Indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 26—Indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—Indefinite.
YANKEE DOODLE (Himmelsin's): Superior, Wis., Nov. 22—Indefinite.
YIDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—Indefinite.

REPERTOIRE COMPANIES.

AMSDEN STOCK: Elwood, Ind., Dec. 30-1.
AVERY STRONG (Monte Thompson, mgr.): Keene, N. H., Dec. 20-29.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Gloucester, Mass., Dec. 26-1.
BOULTON, EMMA (J. S. Body, mgr.): Webb City, Mo., Dec. 27-1.
BROWN, KIRK (J. T. Macaulay, mgr.): Erie, Pa., Dec. 20-1.
CARROLL COMEDY (Ion Carroll, mgr.): Iron- ton, O., Dec. 1-1.
CASH, BURLEIGH: Frankfort, Ind., Dec. 27-1.
CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Allentown, Pa., Dec. 27-1.
CHAUNCEY-KEIFER (Fred Chauncey, mgr.): Meadville, Pa., Dec. 27-1, Oil City 3-8.
CHICAGO STOCK (Chas. H. Ross-Kam, mgr.): Amsterdam, N. Y., Dec. 19-31.
CRAIG STOCK (Peter Craig, mgr.): Bangor, Me., Dec. 27-1.
CUTTER STOCK (Wallace R. Cutter, mgr.): Danville, Pa., Dec. 27-1, Huntington 3-8.
DE LACY LEIGH (Monte Thompson, mgr.): Salem, Mass., Dec. 25-1.
EWING, GERTRUDE (W. N. Smith, mgr.): Yokum, Tex., Dec. 27-29, Hallettsville 30-1, Yorktown 3-5, Corpus Christi 8-8.
GRAYOR, HELEN (N. Appel, mgr.): New Bedford, Mass., Dec. 26-1.

GUY STOCK (G. Carlton Guy, mgr.): Michigan City, Ind., Dec. 26-1.
HALL, DON C.: Cincinnati, O., Dec. 5-Feb. 5.
HARBOUR COMEDY (Charles K. Harris, mgr.): Alton, Ill., Dec. 26-1.
HARKINS STOCK (W. S. Harkins, mgr.): Sydney, N. S., Dec. 27-1.
HARVEY STOCK (Southern: L. A. Emmert, mgr.): Elmore, Ind., Dec. 27-1, Elwood 3-8.
HAYWARD GRACE (Geo. M. Gatts, mgr.): Hammond, Ind., Dec. 27-1, Bloomington, Ill., 2-8.
HICKMAN-BESSEY (Eastern: Jack Bessey, mgr.): Eau Claire, Wis., Dec. 20-2, Madison, Wis., 3-8.
HIMMELIN'S IMPERIAL STOCK (L. A. Earle, mgr.): Jackson, Mich., Dec. 25-1, Lansing 3-8.
JORDAN DRAMATIC (H. H. Whittier, mgr.): Lorain, O., Dec. 13—Indefinite.
KEITH STOCK (Cato S. Keith, mgr.): Wap- loneta, O., Dec. 27-1.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 26—Indefinite.
KEYSTONE DRAMATIC (Max C. Arnold, mgr.): Johnstown, Pa., Dec. 27-29.
LA PORTE, MAX: Sharon, Pa., Dec. 27-1.
LAING STOCK (Frank E. Laing, mgr.): Brain- erd, Minn., Dec. 27-1, Willmar 3-5.
LOREN, THEODORE (Fritz E. Boone, mgr.): Trinidad, Colo., Dec. 26-1.
MAC DONALD STOCK: Aymer, Ont., Dec. 27-1.
MAHER, PHIL (Leslie E. Smith, mgr.): Ringhamton, N. Y., Dec. 25-1.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Kenosha, Wis., Dec. 27-1, Kokomo, Ind., 3-8.
MARY STOCK (Western: Le Comte and Fischer, mgrs.): Elk City, Okla., Dec. 27-1.
MYRLE-HARDER STOCK (Myrle-Harder Amusement Co., Inc. mgrs.): Brockton, Mass., Dec. 27-1, New Bedford 3-8.
ORPHEUM STOCK (Edward Doyle, mgr.): Springfield, Mass., Dec. 20-1.
PICKETTS, FOUR (Willie Pickett, mgr.): Wil- mington, N. C., Dec. 26-1, Fernandina, Fla., 3-5, St. Augustine 6-8.
RENO STOCK (D. Reno, mgr.): Hannibal, Mo., Dec. 27-1.
SIGHTS STOCK (J. W. Sights, mgr.): Finley, N. D., Dec. 27-29, McVine 30-1.
STRONG, ELWIN (James A. McGuire, mgr.): Cherokee, Ia., Dec. 27-1.
TAYLOR, ALBERT: Palestine, Tex., Dec. 24-28, Rock 29-30.
TAYLOR STOCK (H. W. Taylor, mgr.): Mid- dletown, N. Y., Dec. 26-1.
TURNER, CLARA (Ira W. Jackson, mgr.): Lewiston, Me., Dec. 27-1.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S., W. Jan. 3-March 28.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—Indefinite.
WHITESIDE-STAUBS STOCK (Will H. Strauss, mgr.): Pittsfield, Mass., Dec. 26-1.
WILLIAMS-HUGHES DRAMATIC: Rochester, Minn., Dec. 27-1.

OPERA AND MUSICAL COMEDY

ALASKA (Wm. P. Cullen, mgr.): Portland, Ore., Dec. 27-29, Pendleton 30, Baker City 31, Boise 1da.
AMERICAN IDEA (Cohan and Harris, mgrs.): Minneapolis, Minn., Dec. 26-29, St. Paul 30-1.
ARCADIANS, THE (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 27-8.
BERNARD, SAM (The Shuberts, mgrs.): New York City, Sept. 27-1.
BLACK PATON (Joe Volckel, mgr.): Montgom- ery, Ala., Dec. 29, Opelika 30, Columbus, Ga., 30, Albany 31, Quincy, Fla., 1, Tallahassee 3, Gainesville 4, Ocala 5, Tampa 6, 7, St. Pe- tersburg 8.
BOSTON GRAND OPERA (Henry Russell, di- rector): Springfield, Pa., 9.
BOSTON OPERA (Henry Russell, director): Boston, Mass., Nov. 8-Jan. 1.
BREZZY TIME (John R. Andrews, mgr.): Charleston, Mo., Dec. 28, Dexter 29, Malden 30, Campbell 31.
BRIGHT STAR (Joseph M. Galtes, mgr.): Boston, Mass., Dec. 27-1.
BROWN OF HARVARD (Will J. Nodine, mgr.): Providence, R. I., Dec. 27-1, Philadelphia, Pa., 3-8.
CADILLAC, MARIE (Daniel V. Arthur, mgr.): Indianapolis, Ind., Dec. 29, Grand Forks, N. Dak., 30, 31, Fargo 1, Billings, Mont., 1, Helena 4, Butte 5, Missoula 6, Spokane 7, 8, CANDY KID (Kilroy and Britton, mgrs.): Kan- sas City, Mo., Dec. 26-1.
CANDY SHOP (Chas. Dillingham, mgr.): Glen- Falls, N. Y., Dec. 26-1, Utica 29, Oswego 30, Syracuse 31, Auburn 3, Rochester 4, 5, Ithaca 6, Elmira 7, Scranton, Pa., 8.
CARLE, RICHARD (Carle-Marks Co. mgrs.): Hamilton, O., Dec. 28, Springfield 29, Mans- field 30, Tiffin 31.
CAT AND THE FIDDLE (Charles A. Sellen, mgr.): Muskogee, Okla., Dec. 28, Tulsa 29, Vinita 30, Webb City, Mo., 31, Springfield 1, Pittsburg, Kan., 2, Jonesboro, Ark., 3, Mem- phis, Tenn., 4, Jackson 5, Nashville 6, Knox- ville 7, Asheville, N. C., 8.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York City, Sept. 13—Indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Spokane, Wash., Dec. 26-28, Butte, Mont., 31-2.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Louisville, Ky., Dec. 26-1, Hamilton, O., 2.
CUSHMAN'S MUSICAL COMEDY Wm. C. Cushman, mgr.: Princeton, Ind., Dec. 27-29, Olney, Ill., 30-Jan. 1.
DANIELS, FRANK (The Shuberts, mgrs.): New York City, Nov. 8—Indefinite.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Philadelphia, Pa., Dec. 13-8.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York City, Sept. 6—Indefinite.
DRESSLER, MARIE (Low Fields, mgr.): Buf- falo, N. Y., Dec. 30-1.
EIGHT BELLS (Byrre Bros., mgrs.): James- town, N. Y., Dec. 29.
FIELDS, LEW (Low Fields, mgr.): New York City, Nov. 22—Indefinite.
FIVE MILES FROM BOSTON (Cohan and Harris, mgrs.): Peoria, Ill., Dec. 26-29, Spring- field 30-1.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—Indefinite.
FLOWER OF THE RANCH (Fred E. Le Comte, mgr.): Brookhaven, Miss., Dec. 28, Natchez 29, Vicksburg 30, Monroe, La., 31, Shreveport 1.
FOLLIES OF 1909 (Florens Ziegfeld, mgr.): Boston, Mass., Dec. 13-1.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Monterey, Cal., Dec. 28, Stockton 29, Fresno 30, Hanford 31.
FOY, EDDIE (The Shuberts, mgrs.): Chicago, Ill., Dec. 13-1.
FRENCH GRAND OPERA (J. Lavoie, mgr.): New Orleans, La., Oct. 26—Indefinite.
GAY, MERICAN (John P. Slocum, mgr.): Milwaukee, Wis., Dec. 26-1.
GEAR, FLORENCE (Jules Murry, mgr.): San Diego, Cal., Dec. 31-1.
GRNER, ADELINE (Kilow and Frienger, mgrs.): New York City, Nov. 1—Indefinite.

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GIRL AT THE HELM (H. H. France, mgr.): Baker City, Ore., Dec. 28, Weiser, Ida., 29, Boise 30, Pocatello 31, Ogden, U. I., Salt Lake City 3-8, Ogden 9.
GIRL QUESTION (Eastern: H. H. France, prop.): David Seymour, mgr.: Youngstown, O., Dec. 27-29, Wheeling, W. Va., 30-1, Canton 3, Canal Dover 4, Canton 5, Akron 6, Warren 7, New Castle, Pa., 8.
GIRL QUESTION (Western: H. H. France, prop.): El Reno, Okla., Dec. 28, Wichita Falls, Tex., 29, Ft. Worth 30, Dallas 1, Waco 3, Austin 4, San Antonio 5, 6, Houston 7, Bay City 8, Galveston 9.
GIRL THAT'S ALL THE CANDY (B. M. Gar- field, mgr.): Norfolk, Neb., Dec. 28, Mount City, Ia., 29, Yankton, S. D., 30, Mitchell 31, Sioux Falls 1.

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GIRLS FROM HAPPYLAND (Lou Hurling, mgr.): Brooklyn, N. Y., Dec. 20-1, Philadelphia, Pa., 2-8.

GOLDEN BROOK (Jacobs and Jernon, mgrs.): New York city Dec. 27-1, Philadelphia, Pa., 3-8.

HASTINGS (Harry Hastings, mgr.): Philadelphia, Pa., Dec. 27-1, Baltimore, Md., 3-8.

INTERLUDE (Sim Williams, mgr.): Philadelphia, Pa., Dec. 27-1, Scranton 3-8, Wilkes-Barre 6-8.

IRWIN'S BIG SHOW: New York city Dec. 27-1, Providence, R. I., 3-8.

IRWIN'S DANCING GIRLS: Hoboken, N. J., Dec. 27-1, New York city 8-8.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Buffalo, N. Y., Dec. 27-1, Detroit, Mich., 4-8.

JESSEY LILIES (Wm. S. Clark, mgr.): Chicago, Ill., Dec. 27-1, Cincinnati, O., 2-8.

JOLLY GIRLS (Richard Patten, mgr.): Wilkes-Barre, Pa., Dec. 27-29, Scranton 30-1, Albany, N. Y., 3-8, Schenectady 6-8.

KENTUCKY BELLES (Robert Gordon, mgr.): Paterson, N. J., Dec. 27-29, Jersey City 30-1, Boston, Mass., 3-15.

KNICKERBOCKERS (Louis Bobie, mgr.): Louisville, Ky., Dec. 26-1, St. Louis, Mo., 2-8.

LADY BUCCANEERS (Harry Strauss, mgr.): New York city Dec. 27-1, Newark, N. J., 3-8.

LE LIT NER (Harry Hedges, mgr.): Philadelphia, Pa., Dec. 27-1, Newark, N. J., 3-8.

LYRIC STOCK BURLESQUE (Ed R. Franks, mgr.): Seattle, Wash.—Indefinite.

MAJESTICS (Fred Irwin, mgr.): Providence, R. I., Dec. 27-1, Boston, Mass., 3-8.

MAJESTIC GIRLS (Phil Sheridan, mgr.): Washington, D. C., Dec. 27-1, Wheeling, W. Va., 3-8, Columbus, O., 6-8.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Chicago, Ill., Dec. 19-1, Cleveland, O., 3-8.

MILWAUKEE MILKMAIDS (Harry Hedges, mgr.): Boston, Mass., Dec. 26-1, Schenectady, N. Y., 3-8, Albany 6-8.

MERRY WHIRL (Louis Epstein, mgr.): Toledo, O., Dec. 26-1, Detroit, Mich., 3-8.

MISS NEW YORK, JR. (Ed Schappan, mgr.): Indianapolis, Ind., Dec. 26-1, Louisville, Ky., 3-8.

MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Baltimore, Md., Dec. 27-1, Philadelphia, Pa., 3-8.

MOUTRI ROUGE (Chas. Edwards, mgr.): Philadelphia, Pa., Dec. 27-1, Wilkes-Barre 3-8, Scranton 6-8.

PABIAN WIDOWS (Weber and Bush, mgrs.): Baltimore, Md., Dec. 27-1, Washington, D. C., 3-8.

QUEENS OF THE JARDIN DE PARIS: Albany, N. Y., Dec. 27-29, Schenectady 30-1, New York city 3-8.

REEVES BEAUTY SHOW (Al Reeves, mgr.): St. Louis, Mo., Dec. 26-1, Kansas City 2-8.

RENTO-SANTLEY (George Leavitt, mgr.): Philadelphia, Pa., Dec. 27-1, Chicago, Ill., 3-8.

RIALTO BOUNDERS (Dave Kraus, mgr.): Detroit, Mich., Dec. 27-1, Chicago, Ill., 3-8.

RICE AND BARTON'S (Chas. Barton, mgr.): Omaha, Neb., Dec. 26-31, Minneapolis, Minn., 2-8.

ROSE HILL (Rice and Barton, mgrs.): Milwaukee, Wis., Dec. 26-1, Chicago, Ill., 2-16.

ROSE SYDELL (W. S. Campbell, mgr.): Cleveland, O., Dec. 26-1, Columbus 2-8, Wheeling, W. Va., 6-8.

BROOKLYN GIRLS (Peter S. Clark, mgr.): Kansas City, Mo., Dec. 26-1, Omaha, Neb., 2-7.

SAM DEVERE (Louis Starke, mgr.): Cincinnati, O., Dec. 26-1, Chicago, Ill., 2-8.

SAM SCRIBNER'S (Morris Weinstock, mgr.): Springfield, Mass., Dec. 27-29, Holyoke 30-1, New York city 3-8.

SAM T. JACK'S (Will Boehm, mgr.): Milwaukee, Wis., Dec. 26-1, Minneapolis, Minn., 2-8.

SERENADERS (James Weedon, mgr.): New York city Dec. 27-1, Brooklyn, N. Y., 3-15.

STAR AND GARTER (Al Nathan, mgr.): Wheeling, W. Va., Dec. 27-29, Columbus, O., 30-1, Toledo 2-8.

STAR SHOW GIRLS (John T. Baker, mgr.): Chicago, Ill., Dec. 27-1, New York city 3-8.

TIGER LILIES (W. N. Drew, mgr.): Kansas City, Mo., Dec. 26-1, St. Louis 2-8.

TOWN TALK (Barney Gerald, mgr.): Chicago, Ill., Dec. 26-1.

TROADEBOS (C. H. Waldron, mgr.): Cincinnati, O., Dec. 26-1, Louisville, Ky., 2-8.

UMPIRE (Chas. Donoghue, mgr.): Brooklyn, N. Y., Dec. 26-1, New York city 3-8.

VANITY FAIR (Harry Hill, mgr.): Toronto, Ont., Dec. 27-1, Rochester, N. Y., 3-8.

WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): New York city, Dec. 27-1, Brooklyn, N. Y., 3-8.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Cleveland, O., Dec. 26-1, Pittsburgh, Pa., 3-8.

WOMAN AND SONG (Alex Gorman, mgr.): Minneapolis, Minn., Dec. 26-1, St. Paul 2-8.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Cleveland, O., 3-8.

BANDS.

CHICAGO LADIES' ORCHESTRA: Topoka, Kan.—Indefinite.

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KILTIES, THE (T. P. J. Power, mgr.): Cairo, Egypt, 1-15, Alexandria, Egypt, 16-22.

CIRCUSES.

I X L RANCH WILD WEST (Roy Chandler, mgr.): Buenos Aires, South America, Dec. 15-16, Rosario 17-25, Mar del Plata 26-31, Montevideo, Uruguay, Feb. 2-19, Santos, Brazil, 16-20, Sao Paulo 21-Mar. 3.

RHODA ROYAL: Richmond, Va., Dec. 27-8.

MISCELLANEOUS.

BARKOUT AMUSEMENT (Harry J. Freeman, mgr.): Marietta, Ga., Dec. 27-1.

CAVALIERI, LINA (Boston, Mass., 4, Springfield, Mass., 5).

DUNCAN, HYPNOTIST (J. C. Zellano, mgr.): Uniontown, Pa., Dec. 27-1, Greensburg 3-8.

FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Peain, Ill., Dec. 27-2, Canton 3-9.

GILFIS, THE (J. H. Gilpin, mgr.): Herrin, Ill., Dec. 27-1.

LEONARD'S AMUSEMENTS (W. B. Leonard, mgr.): Glens Falls, N. Y., Dec. 27-8.

NEWMANN (Victor Norman, mgr.): Tacoma, Wash., Dec. 26-1.

NORWOOD, CHAS. (M. H. Norwood, mgr.): Grand Island, Neb., Dec. 27-1, Columbus 3-8.

SANTANELLI (L. J. Slevin, mgr.): Delphos, O., Dec. 27-1.

ST. DENIS, RUTH (Charles Frohman, mgr.): Boston, Mass., Dec. 27-1.

THURGOOD, HOWARD (Dudley McAdow, mgr.): Cleveland, O., Dec. 26-1.

WALDEN (W. S. Worden, mgr.): Winona, Ont., Dec. 27, 28, Oakville 29, 30, Palmerston 31, 1.

YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Coon Valley, Wis., Dec. 27-31.

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